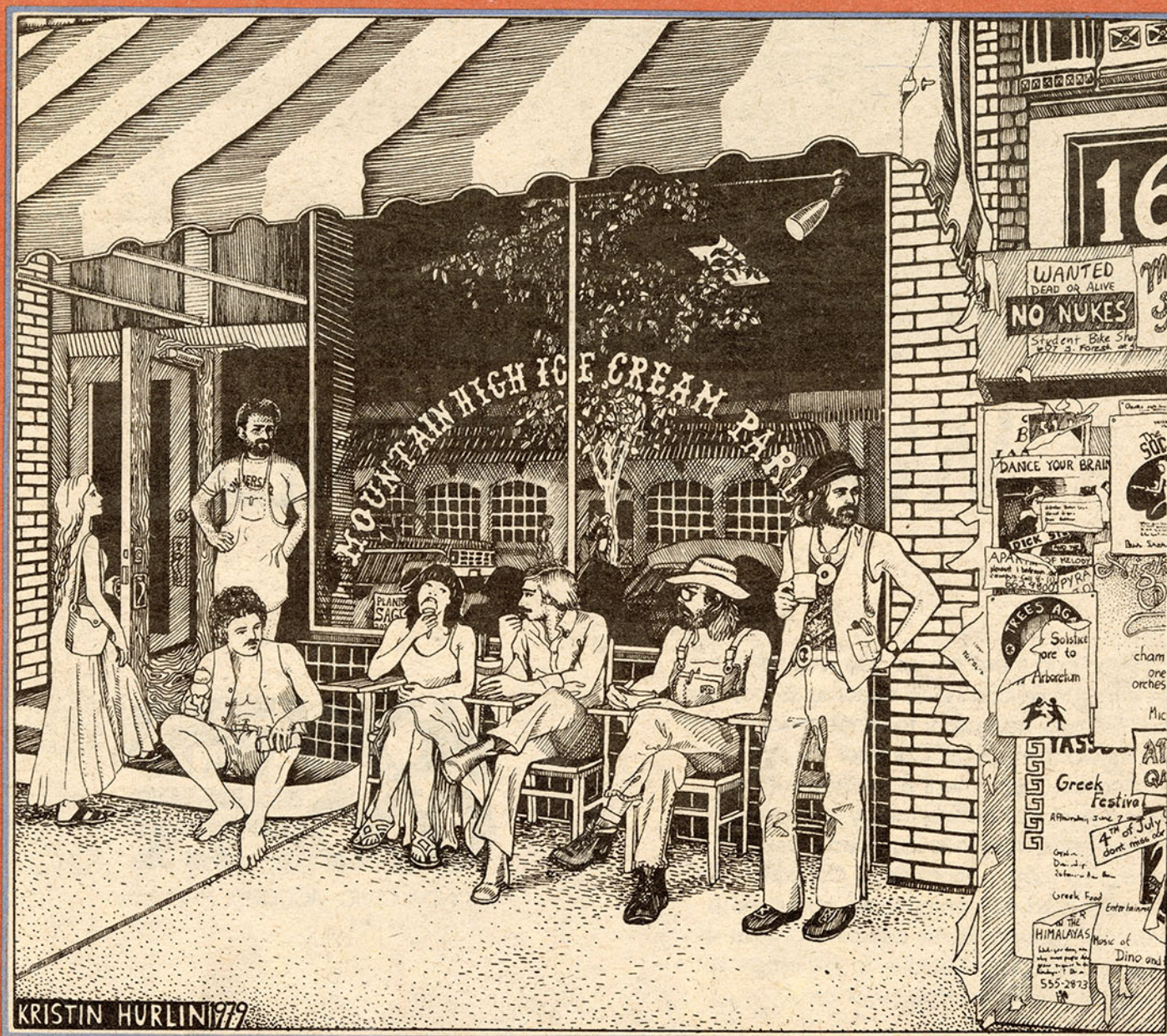


A Profile of Barton Hills • The "Significant Other" Controversy
A Sampling of Salad Bars • Old-time Summers on the Huron

Ann Arbor Observer

July, 1979

Vol. III. No. II



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Ann Arbor Observer

JULY, 1979

Cover drawing of Mountain High Ice Cream Parlour
by Kristin Hurlin.

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13 The Making and Unmaking of Sycor

A spectacular local business success story has turned sour in the wake of another firm's takeover. Sycor founder Sam Irwin tells what happened.



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19 The Changing Character of Barton Hills

The 130-home village just outside the city limits is perhaps the finest residential setting in the area. In this short history of Barton Hills, we learn that the types of people who have lived there have varied over the years.

Candace Cloutier

21 Good-by to Hollywood

The film-making scene has long held a "meretricious allure" for Robert Holkeboer, an English professor torn between academia and scriptwriting. Holkeboer tells what it's like to work in Hollywood, and why he finally abandoned plans for a full-time career writing for the movie industry.

William P. Young, Sr.

25 Summertime on the Huron River

Sixty or so years ago, a walk to the Huron River bathing beach was a great adventure for a boy from the other side of town. He'd see college students on canoe outings and Lower Town gangs in daredevil games, while the hobo jungle's bums sang songs of the road from across the way.

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28 Restaurants

Salad bars — eight in all — are the subject of this month's restaurant review. Annette Churchill tells which ones she likes best and why.



31 Changes

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35 Out of the Way Places

Tucked away behind the Fleetwood Diner, this tiny business represents one unusual man's dedication to precision quality and a fading breed of motorcycle.

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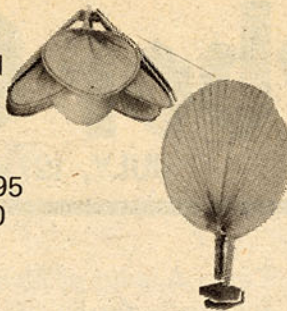
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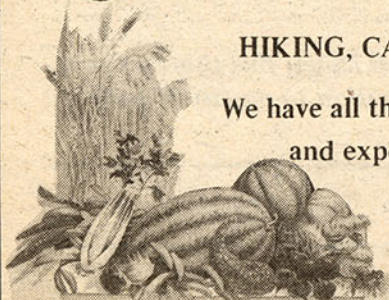
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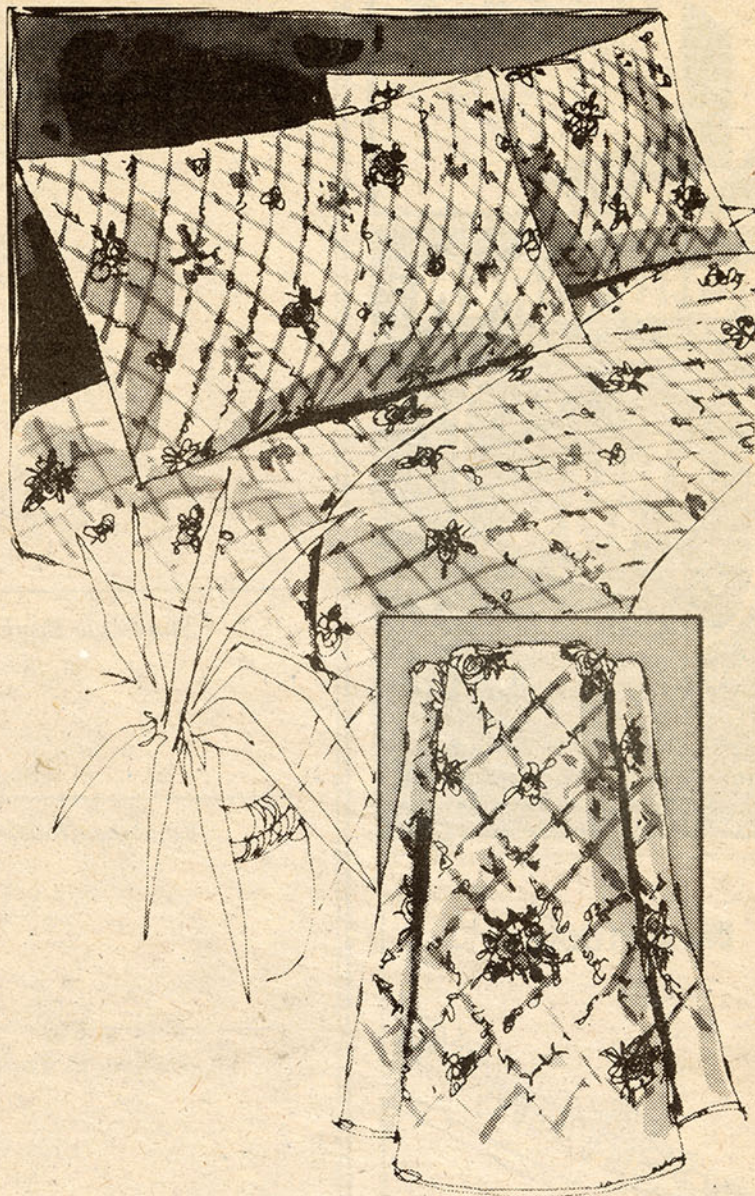


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LETTERS

The Airport Defended

Mr. Clan Crawford's article in your recent issue of the *Observer*, advocating the closing of the Ann Arbor Airport, contained a number of misconceptions. Once these misconceptions are cleared away, his conclusions about the desirability of replacing the airport with housing units for 10,000 people are invalidated.

One of the misconceptions in the article is that the general population of Ann Arbor receives no benefit from the airport, when, in fact, there are many. The airport is the community's connection with the aviation transportation system. General aviation (non-airline civil aviation) carries as many people between cities as do the airlines. Furthermore, with about 13,000 airports to choose from, as opposed to about 300 airports used by the airlines, general aviation flights go direct to the traveler's destination; this saves fuel and time. Because of this connection Ann Arbor is an attractive location for business, putting our people to work, helping to make Ann Arbor the vital city it is. This connection also is important for those who must use our hospital facilities, our recreational facilities, and our educational facilities.

Yet another misconception is that urban airports must of necessity be undesirable. Proper planning can integrate the airport into the city, with no adverse effect. In our case, realigning the main runway on an east-west line will move airplane traffic away from those areas which are residential, to areas that are open farm and city dump. Zoning regulations limiting residential development within a mile of the airport, along the approach path, will insure future compatibility. There are a large number of compatible urban airports; all it takes is some planning, and a dedication to the quality of the city as a whole.

The final misconception is that the proposed housing units will not adversely affect the quality of life in Ann Arbor. Ten thousand people is approximately 10% of Ann Arbor's population. These people will probably not work in Ann Arbor, thus making Ann Arbor a bedroom community. Also, by increasing the burden on city services essentially overnight,

many activities that the city now undertakes would have to be curtailed. What such a development would mean is a drastic change in the city from a self-contained entity, with its residents working in, living in, and caring about it, to a city of commuters less concerned about the overall welfare of the community.

What Mr. Crawford proposes is to convert an asset to the city which has been developed over many years, to a high-rise, high-income housing development which would improve the quality of life for the developers at the expense of the taxpaying citizens and residents of Ann Arbor.

David A. Gell

Does Ann Arbor Deserve Riverside Plaza?

After reading the article "The Ups and Downs of Dick Berger," obviously Mr. Berger should build his complex out in one of the townships where people might be more appreciative. It should also be built far enough out so that when it starts making money hand over fist the city won't be able to annex the land.

The so-called "environmentalists" in Ann Arbor seem to be more interested in placing the city into some sort of time capsule—a perpetual virgin. These self-appointed experts are the same ones who hassled the Muer people when they turned the old railroad station into the Gandy Dancer, forgetting that but for Muer there probably would be no station—the government would have either torn it down or so completely gutted it that one would wish it had been torn down. On the other hand, these boosters for green are mute about that sterile abomination of a "park" at Division and Liberty. Cement is big there, with just barely enough plants to allow it to be called a park. And what about that boardwalk under the Broadway Bridge? Instead of having it on the river side, it is erected along a backwater filled with stagnant water. Just terrific.

Dick Berger is right. "This town is not good enough for Riverside Plaza."

James R. Greenshields

Dislikes Ann Arbor Restaurants

I couldn't agree more with Annette Churchill's critique of The Gandy Dancer's mediocre food. What bothers me is that it's the best restaurant in Ann Arbor. I haven't had an interesting, well-prepared, hot, fresh meal since I left Chicago!

Mrs. Fay Ercius

Ego Versus Money

Thanks for the brilliant illumination of the man behind Riverside Plaza. I had always thought he was just out to make a buck!

Richard Hendricks

The Observer welcomes letters to the editor. Due to space limitations we regret that we are unable to print all letters received. Send letters to:

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"MY HUSBAND DIDN'T WANT ME TO BUY IT. NOW HE THINKS IT'S HIS."

Betsy Novy, Ridgewood, N.J.

When Betsy Novy wanted to buy a Volvo station wagon, her husband John tried to steer her to something else.

"Buy an American car," he said. "You'll get a bigger engine, a big car ride." (He himself owned a Cadillac Sedan DeVille.)

Mrs. Novy humored him.

"We spent weeks test driving the cars he thought I should have. I was thoroughly unimpressed."

When Mrs. Novy finally did get her husband to test drive a Volvo wagon, he was very surprised. He liked the handling and respon-

siveness. And even at six-feet, 200 pounds, he found it very comfortable indeed.

"Okay," he told his wife, "if you want it, buy it. After all, it's your car."

"That turned out to be a joke," Mrs. Novy says. "We hadn't had the Volvo wagon a week before he was driving it himself. I'd look out the window and my Volvo would be gone. And his car would still be sitting in the driveway."

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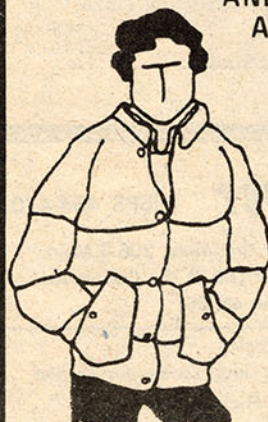


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DOWNTOWN ANN ARBOR

AROUND TOWN



PETER YATES

One "lost cat" story has a happy ending.

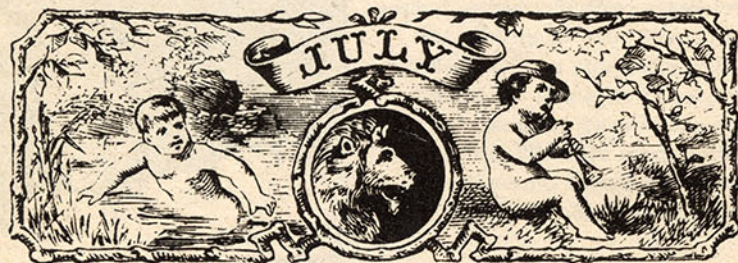
Last summer a cat-loving late-night reveler at The Earle spirited away Natasha, the sleek orange cat who lives around the corner on Ashley at Saguaro Plants. The *Observer* published Saguaro owner Richard Tuttle's plea for Natasha's return, and a few days later someone called to say the cat had been found wandering around Campus Corners at Packard and State.

At that time Natasha was an awkward adolescent. Now she's all grown up—and, in fact, a mother. Late in April she gave birth to five kittens (two white, two tortoiseshell, and one orange) fathered by Tuttle's seal point Siamese Boris. (Natasha herself is "second generation Farmers' Market hybrid," according to Tuttle, but one cat breeder who frequents his shop says she's mostly Abyssinian, with better markings than many purebreds.)

The kittens were soon spoken for by

some of Natasha's many admirers. One kitten, a white male, is going to Hertler's across the street to embark on a career as a resident mouser in the feed and garden store.

So far Hertler cats have not stuck around too long, apparently preferring greener and more suburban pastures. Natasha's kitten seems well suited to the job, however, in terms of both heredity and environment. His mother, after all, is a true city cat who lives in the store, visits other neighborhood establishments, and successfully reaps the rewards of urban living—in her case, ice cream from Mountain High around the corner. She can smell ice cream cones carried by passers-by from inside the store when the front door is left open, whereupon she runs out, begs for some ice cream, and usually gets it.



July's weather

July, it goes without saying, is a hot month in Ann Arbor—in fact, the hottest month of the year. The average maximum temperature is 83.7° F.; the average low for the day is 62.4°. Back in July of 1934, it got up to a record high of 105° in Ann Arbor, and in 1960 the mercury dipped to 45°. You can ex-

pect about six days of above-90° temperatures in all.

As for rain, the total accumulation should be down considerably from June, averaging about three inches for the entire month. But nature is erratic. On July 22, 1951, Ann Arbor received a downpour of 2.85 inches.

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AROUND TOWN /continued

"Significant others" put a strain on U-M recreation facilities.

Any observer of morals and manners knows that human relationships are not as easy to define in the 1970's as they once were. Michelle Triola Marvin became a household word in her crusade to make the world a better place for "live-ins," and The University of Michigan has jumped directly into the midst of the social confusion when it tried to determine just exactly who should be eligible to use its extensive recreational facilities.

In 1976, the U-M adopted a policy declaring that all students could have free access to all rec facilities. Faculty and University-affiliated individuals could buy Users' Passes for a yearly fee of \$33, giving them unlimited access to the facilities. Their spouses and children would also be eligible for the \$33 pass.

But the plot began to thicken last year. "Up to that time the only non-affiliated people who could use the facilities were spouses of U-M employees and students," says Michael Stevenson, director of Recreational Sports at the University. "But several unmarried faculty members felt that the persons they were living with were being discriminated against because they were ineligible for the \$33 pass under existing rules." The disgruntled singles brought the issue to the attention of the Advisory Committee on Recreational Facilities and found a great deal of sympathy for their position. In fact the four student representatives on the ten-person committee felt that the problem affected their constituency as well.

The committee rose to the occasion and coined the phrase "significant other" to recognize this type of university affiliation. Thereafter, unmarried cohabitators can get the coveted \$33 pass even though their relationship to a U-M student or employee is not sanctioned by law.

"The couple that plays together stays together" might be the advisory committee's logic—but there are some real financial benefits too, especially for racquetball enthusiasts. This sport has gained increasing popularity in the past few years, and an hour's worth of racquetball time at one of the city's three private clubs can run as high as \$9 an hour during prime hours in the winter months. There is no fee for racquetball at the University's 32 courts.

The effect has been an increase in the use of U-M rec facilities to the point where a serious overcrowding problem is looming. There has also been some grumbling from private racquetball court operators who complain that U-M rec passes are now so easy for anyone to get, their business is suffering.

Stevenson admits that the "significant other" policy has been misused and that it has the potential to overload the already strained facilities. "We have heard of a few cases where townspeople have asked students that they didn't know to sponsor them as "significant others" in order to buy users' passes. We're conscious of the problem and working on ways to remedy the situation."

At this point, however, the problem of the "significant others" has university officials stumped.

Need quick information?

Need the name of the Detroit Tigers' third baseman in 1933?

Want to know which clock radio under \$50 is the best buy?

Would a wiring diagram help put the washing machine timer back together?

The reference service at the Ann Arbor Public Library helps more than 100 people a day answer all sorts of questions. According to Suzy Chen, reference librarian, the reference collection serves, among others, gardeners, puzzled spellers, teachers needing classroom pictures, callers tracking down stock prices, and people looking up out-of-town addresses. (The library carries more than 400 phone books, but if you want a phone number, you're advised to call the telephone company.)

Two special services are available to visitors at the reference collection, which is on the second floor of the library's Main Branch, 343 S. Fifth Avenue: extensive consumer information files, which can be worthwhile consulting before buying almost anything; and genealogy-tracing resources, which have been getting a lot of attention recently from people looking for their family roots.

Suzy Chen says her staff also main-



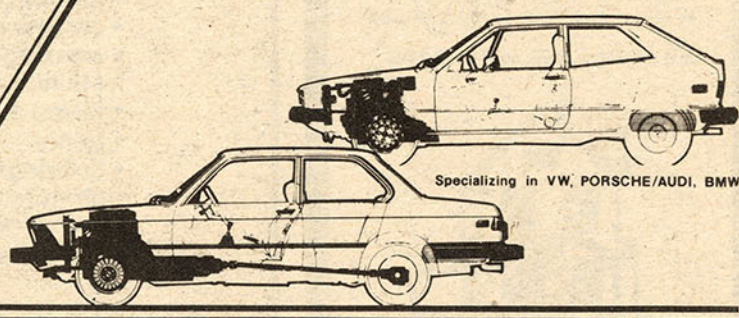
Reference librarian Suzy Chen.

tains very up-to-date files of governmental addresses and legislative committee assignments. Reference librarians can provide medical and legal information to visitors—but no advice, of course. And, yes, they know if turtles have eyelids.

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OUT-OF-THE WAY PLACES

India Motorcycle Sales Where British Bikes Are Still #1

By MARY HUNT

BSA," Mr. Ali Mohammed answers the phone at India Motorcycle Sales, even though BSA, the manufacturer of prestigious British bikes, made its last motorcycle in 1972, having proven itself unable to compete with Japanese cycles in either technology or price.

Mr. Mohammed's telephone response, like nearly everything else about his business, is a study in contradictions and anomalies. This small, scholarly-looking Indian gentleman in his late fifties is among the diehard fans of the big, powerful British bikes—the kind of cycle Marlon Brando rode in *The Wild One* back in 1953.

Ali Mohammed is hardly the type you'd expect to find running a motorcycle repair shop. In his rimless glasses with their gold nose and earpieces, with his pronounced British accent and manners, and his blue union coverall suit over a freshly-laundered white shirt, he resembles nothing as much as a visiting professor of engineering from abroad spending the day in a mechanical laboratory.

"I want people to know that BSA is still alive," he says when questioned about how he answers the phone. "We'll keep them running as long as we've got the parts." And parts he has—a substantial order of new BSA parts, now seven years old and still in their packaging, augmented with the production of a California firm that continues to keep the BSA cause alive.

Not only does Ali Mohammed continue to promote the declining British motorcycle industry, he also eschews the products of the world's dominant motorcycle maker, Japan, and refuses to handle any new Japanese bikes or parts. Occasionally a supplier has substituted Japanese goods for the Amer-



PETER YATES

ican, British, or European products Mr. Mohammed insists upon, only to arouse his lasting ire.

His aversion to Japanese cycle products stems not from a basic dislike of Japan, he hastens to point out. He is loathe to offend the Japanese engineer with whom he often used to dine at the Michigan League, his dinner destination every day but Sunday. But he is extremely concerned about the U.S. balance-of-payments deficit and about unfair competition from Japan in the form of dumping goods at lower prices on foreign markets.

"I hate to see some people hog the market unfairly," he says. "If it weren't for that, we'd still be selling BSA's. A BSA will wear out two Japanese bikes before it needs a major overhaul."

When it comes to machines, Mr. Mohammed is clearly something of an elitist. Quality and precision are all-important to this mechanic, who started out in 1936 rebuilding used motorcycles.

Ali Mohammed's motorcycle shop for thirty years, tucked away behind the Fleetwood Diner. A bit camera shy, Mr. Mohammed asked that his picture not be taken.

"People who have a taste for Oriental rugs buy British motorcycles," he maintains.

He sells only what has his stamp of approval. "I want to sell something proven to be good, so my customers get the best investment," he told me. "I think every merchant should be that way," he added, striking a characteristic moral chord that underlies most of his business decisions.

As a result of his devotion to quality and his disdain for contemporary marketing techniques in motorcycle sales, he sells relatively little. His only new cycle for sale, in fact, is a '72 BSA, the last of the line. Repair has always been the mainstay of his business. In this area he does deign to work on Japanese products, but only with used Japanese parts. Salvaging and rebuilding, though old-fashioned in today's world of throw-away consumer goods, also provide substantial revenues for his modest, two-man operation.

When I approached Mr. Mohammed in his dark, cluttered but clean shop, he was talking on a vintage telephone next to an elegantly-curved, glass-fronted display counter purchased thirty years ago from a campus jewelry store. Across the room his employee, 22-year-old Kenneth Hosford was working on a motorcycle.

The phone conversation concluded, Mr. Mohammed proved quite talkative about the details of his first years in Ann Arbor and his early days in the motorcycle business. The son of a fruit-grower outside Calcutta, he attended Methodist missionary schools. At the age of thirteen he succumbed to the lure of coming to the land of opportunity and came to Detroit with a missionary teacher, never to see his family again. "I wanted to go as bad as she wanted take me," he recalls.

Shortly thereafter he moved to the more cosmopolitan and sympathetic atmosphere of this university town, attending Ann Arbor High and rooming first with the Hamiltons (of the old Hamilton Business College) and later with Mrs. Hamilton's brother, Herbert Slauson, the retired superintendent of the Ann Arbor Public Schools.

"It was just like home at their place," Mohammed remembers, lingering fondly with a drawn-out, rounded British "o" on the word "home." "Mr. Slauson was so human, a wonderful person. When money was short during the Depression, he asked me to eat with them. He said I could use his library and typewriter."

The young Indian liked school and was especially fond of engaging in discussions with the college students where he roomed. But it was difficult having to support himself at the same time, especially during the early 1930's. He worked as a custodian at a campus apartment house.

Best of his school subjects he liked chemistry, but he says he found the Bible "the most interesting subject I've ever studied—and the most confusing." Something of a cynic, he explained, "There are so many interpretations, and people say, 'This is the only true one and the others are all poppycock, this is the only way you can be saved.'"

After graduation, Mr. Mohammed

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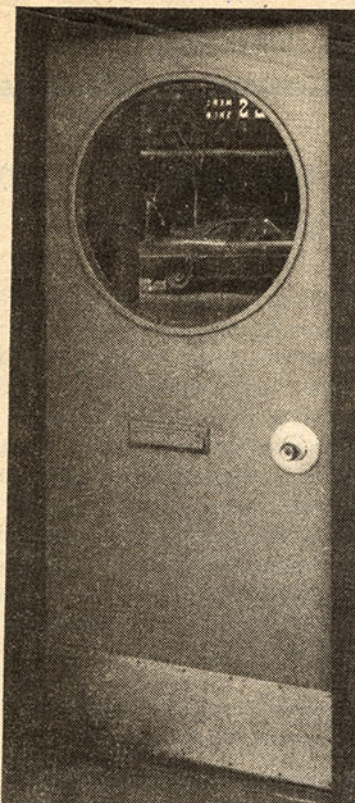
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Two winners, chosen by lot from the right answers, will be notified by mail.



The carved vine ornament shown last month was between two windows of the brown and yellow house at 412 South First. Jim Prchlik and Fredericka Churchill were the lucky winners.

Head itching lately? You could have lice!

A small and embarrassing insect is apparently finding a comfortable home in Ann Arbor, particularly among families with younger children. The insect is the *pediculus capitis*, commonly known as the head louse. Younger children seem to be the chief transmitters of the tiny critters. Health officials speculate that young children usually have much fuller physical contact with one another during play than older children and adults. An infected child can then readily spread the disease to the other members of his or her family.

In one family, a mother and her two children contracted head lice. They had to spend \$35 for medication and cleaning bills as well as hours disinfecting the family clothing and bedding. It is a very unpleasant problem to deal with, the mother told us. The chief symptom is a constant itching scalp.

Perhaps the most frustrating aspect of head lice is the "ping pong effect." Getting rid of the lice depends on the thoroughness of treatment. The entire family must be treated at once, otherwise while one child is being treated, another may be incubating the disease, about to reinfect the first victim.

Nobody really knows how many people in town have succumbed to the onslaught of head lice. Even though as many as 15 out of 30 pupils in one Ann Arbor elementary school classroom contracted the disease, the schools have not kept records to document the extent of the head louse problem. School officials reportedly desire to keep from alarming parents unduly about the problem, which is not considered a serious health concern. But some parents charge that this low-key approach simply perpetuates the problem by not adequately warning them ahead of time.

A check with area pharmacists reveals that the amount of medication sold for treating head lice is appreciable. Mendell's Pharmacy on Carpenter Road has been selling about four dozen bottles a week. Several other pharmacies have

been selling over a dozen bottles a week. The pharmacist at Meijer's Thrifty Acres would only say, "We've been selling a ton of it."

Health officials disagree over many aspects of the problem—including what the insects look like. "They are small and black and fly out at you," said one school nurse. "They can only spread by crawling onto a head," said another nurse. One pediatrician states categorically that the upsurge "to me represents a breakdown in personal hygiene habits." School personnel, however, are quick to stress that head lice are an "accident." "It always seems to me that the cleanest people get it," said one elementary school nurse.



The infamous *pediculus humanus capitis*, shown here about ten times its typical size.

Several authorities believe that cases were more common in winter when hats and scarfs were used. However, two pharmacists note that they have always sold more medication in the fall when school starts, and two others say that there is definitely more of it in the warm weather.

Since thorough treatment and disinfecting are the only way of eradicating head lice, and since it's impossible to tell who is not properly treating the problem, school and health personnel can only hope that the incidence will go down over the summer. But some people think that the problem this year began in summer camps last summer, so those hopes may be for naught.



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AROUND TOWN /continued

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The old system of making mayoral appointments principally on the basis of nominations by political parties has been criticized for years. The same in-groups of well-known people continually got nominated, it was charged, whether or not they expressed an active interest, while newcomers, outsiders, and non-partisan types tended to be overlooked. Poor attendance frequently resulted when appointments were made more on the basis of what group a person represented than on whether that person had shown any interest in serving on the body.

In the past year especially poor Planning Commission attendance focussed attention on the problem. Starting in April Republican Mayor Lou Belcher instituted a standard application form for interested citizens to nominate themselves to boards and commissions. Applications are available at the Mayor's and City Clerk's offices at City Hall.

"I've changed my philosophy," Belcher said. "Where we used to recruit people, they now recruit us." Applicants are interviewed "to make sure they're committed and want the job. We ask for a commitment for doing the necessary homework and for good meeting attendance."

So far the opportunity to apply for boards and commissions has been announced mainly at City Council meetings, and response has been modest. One new self-nominated appointee: WAAM announcer "Fat Bob" Taylor to the Farmers Market Commission.

Democratic councilwoman Leslie Morris likes the innovation but doesn't feel it's a sweeping reform—nor should there be one. She feels partisan appointments are a good idea, and parties should encourage good people to apply.

"Just filling out a form demonstrates nothing conclusively, but it increases the pool from which choices are made," she said. "Applicants should have demonstrated some interest in the area—going to meetings of the board, acting in a political or representative role to know what people think about the subject in question and what their comments or complaints are about." Morris favors a permanent, open public file of applications that wouldn't get lost when each new mayor takes office.

Planning Commission appointments in the past month include:

Sharon Herrmann to replace Rick Herrman (no relation) on the Planning Commission. A politically active Republican, she's characterized by Belcher as "a hard worker, very bright." He regards her as a citizen representative outside the design and building field.

Betty Furmanski to replace Norris Thomas as the lone Democratic voice on the Planning Commission. Also in the citizen-representative category, she headed the Traver Lakes Association.

Paul Rose to fill the remaining two years of resigning Planning Commissioner Roberta Shrope's term. As president of the Jeffress-Dyer construction company, he represents the construction industry. His firm does most of its work outside the city limits so he'll be able to participate in most commission discussions with no conflict-of-interest problem. Belcher describes Rose as "tough, independent, bright."

[The net effect of the three appointments is to broaden the representation of ordinary homeowners on the Planning Commission and probably to improve attendance. The political make-up remains about the same, decidedly Republican and generally pro-development.]

Hungriest Reporter of the Month Award

This month's award was easily won by *The Ann Arbor News's* Chong Pyen, who turned in an amazing 46 stories between May 15 and June 15. That works out to something like a thousand column inches of print, a prolific outpouring by the city hall reporter of Washtenaw County's largest daily paper.

The guy is clearly hustling. Take, for example, the story he reported on June 2, just as the *Observer* was hitting the stands. One of the articles in the June *Observer* was "After the Airport," an opinion piece on an alternative use for the city's airport by Clan Crawford, Jr. Crawford passed out a few drafts of the article to acquaintances shortly before publication, and through them Pyen found out about the article. He proceeded

to write an article for the *News* based on the draft of the *Observer* article, and it appeared that Saturday on page three. Never once, to our chagrin, did Pyen mention that the information he was reporting on came from an article soon to appear in the *Observer*, although Pyen was aware of that fact.

For Chong Pyen's unceasing efforts for the sake of local journalism, the *Observer* has awarded Pyen a certificate entitling him to three Blimpy Burgers at half cost at Krazy Jim's, 551 S. Division. (Maybe that will slow him down.)



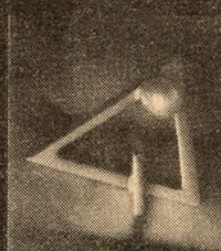


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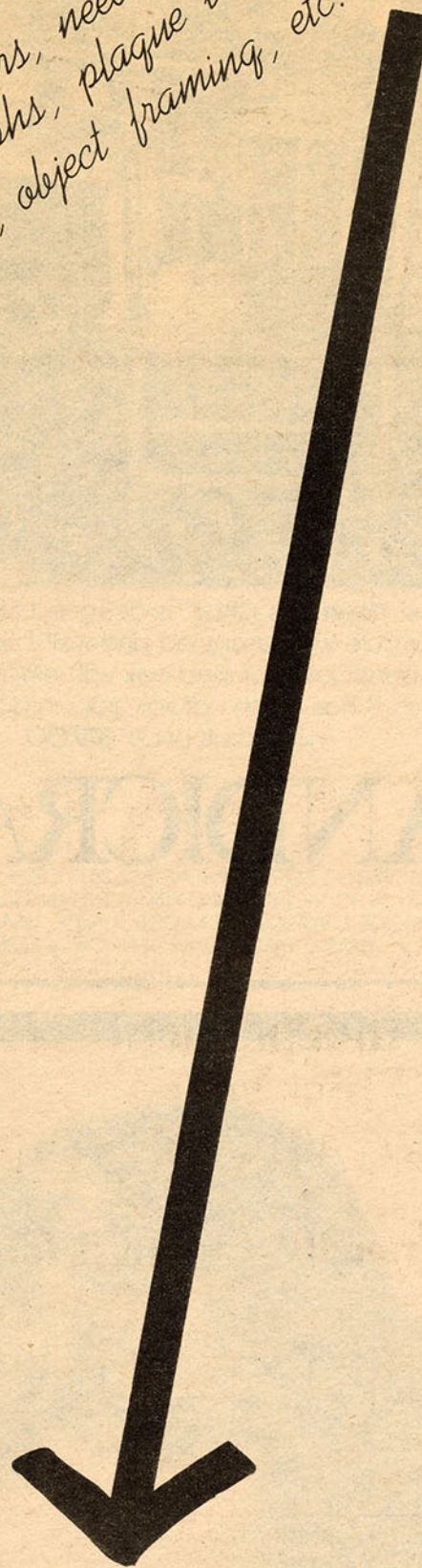


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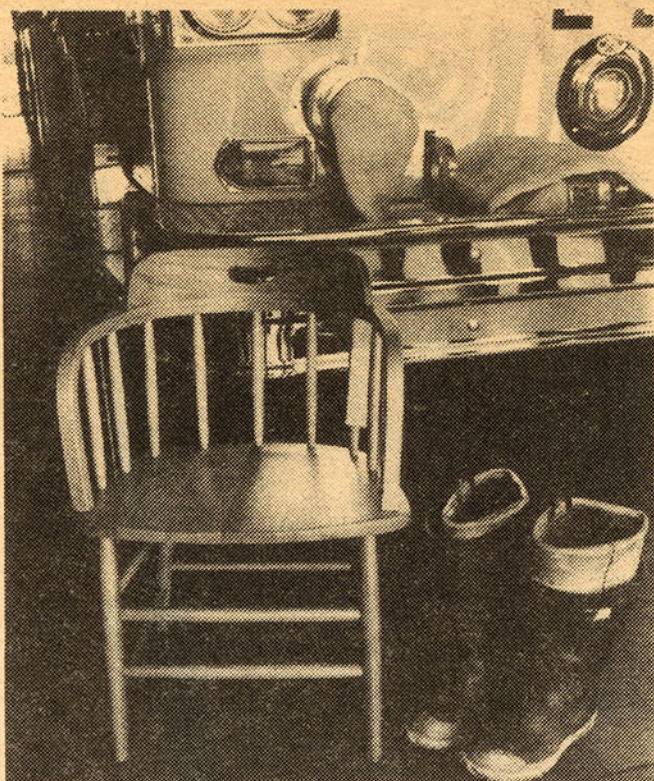
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The Making and Unmaking of Sycor

Sam Irwin came to town to study engineering and stayed to create Sycor — a company second in Ann Arbor only to the U-M in number of employees. But ever since the \$70 million firm was bought last year by an even bigger corporation, its future as a major Ann Arbor business has been increasingly in doubt.

By ED WALTERS

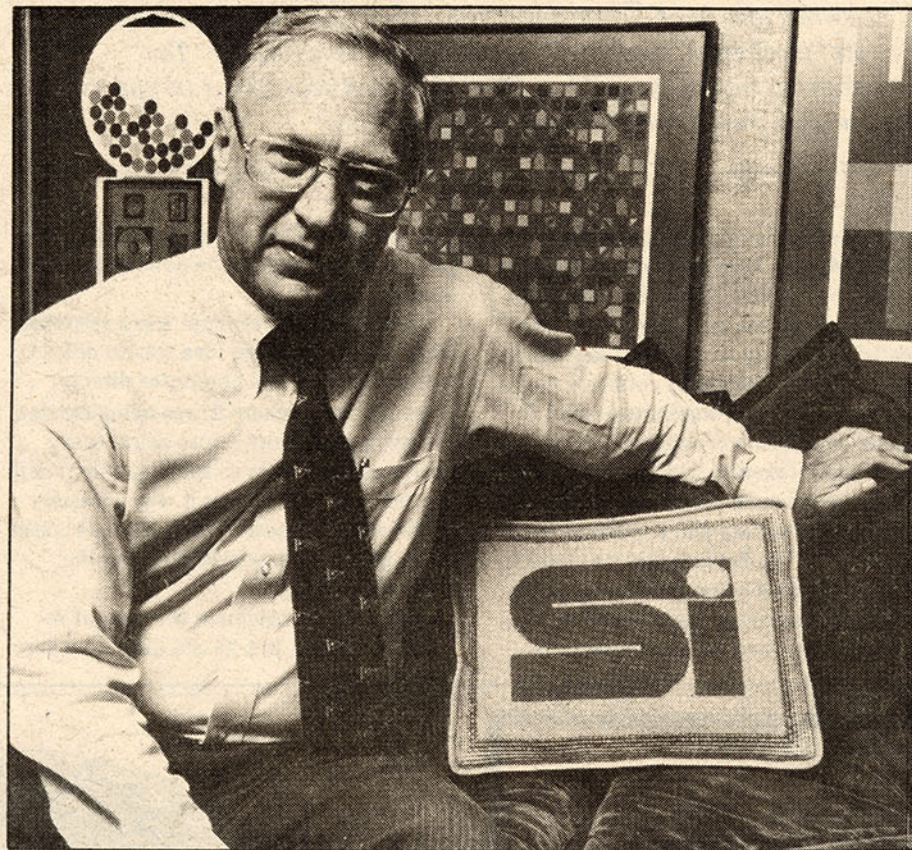
Samuel Irwin came to Ann Arbor on a bet in 1946 and ended up founding a company here that became the town's largest industrial employer, with annual revenues of over seventy million dollars. The company he founded is Sycor, Inc., since 1969 an independent manufacturer of 'intelligent' computer terminals.

Irwin watched his company grow quickly from a handful of employees into a \$70-million-dollar-a-year producer of sophisticated equipment, only to be bought out in 1978 by the giant Canadian firm, Northern Telecom, the Canadian equivalent of Western Electric (the Bell system's equipment manufacturer). The sale of Sycor left Irwin as head of Northern Telecom's American operations, but differences in managerial styles led to his resignation in October, 1978.

Sycor's acquisition by Northern Telecom has created considerable turmoil within the firm. The Ann Arbor company is in the process of losing its independent identity as Northern Telecom executives carry out a policy of combining their American holdings. Some of Sycor's departments have already been transferred to Northern Telecom's Minneapolis offices, and the operations remaining in Ann Arbor face an uncertain future. Rumors of high-level resignations are circulating among Sycor employees. Some insiders speculate that by the end of the year the six floors Sycor leases in Wolverine Towers will be empty as the shift of personnel to Minneapolis continues. Whether there will be anything recognizable left of Sycor in Ann Arbor five years from now is anybody's guess.

Successful space-age entrepreneur

Whatever ultimately happens to Sycor, it will be the decision of Northern Telecom executives in Montreal, not Sycor executives in Ann Arbor. It's a dramatic reversal from the situation of just three years ago when Irwin was



The man behind Sycor: Sam Irwin, seated next to a pillow with the Sycor emblem, in his Ann Arbor condominium. Irwin is no longer a part of the company he founded, but he is hard at work on a new venture which he feels may have as much potential as did Sycor.

in undisputed control of the firm he created. I recently contacted Irwin to get the story of how he founded Sycor and why the company finally ended up under a Canadian firm's control.

Irwin's local base is a condominium apartment in northeast Ann Arbor. The apartment's entrance is in a secluded corner of the U-shaped complex. Irwin's front door is shielded from the morning sun by a brick archway and flanked by half-bushel pots filled with golden flowers. Inside, the furnishings are bright with color; the paintings hanging on the walls are orange and gold while the walls themselves are a yellow wood. As we sat down by a glass-topped coffee table, I noticed a stack of well-traveled suitcases

in a corner. The table was covered with electronics textbooks, clippings from electronic product journals, manuals and a note pad filled with scribbling from a late-night discussion held there the night before. Irwin noticed my tape recorder and rushed upstairs to get his own. It was a much more sophisticated model.

Irwin is an imposing personality. Now in his early fifties, he is tall, silver-haired and speaks with the self-assurance and exuberance of a successful entrepreneur describing a pet project.

The 51-year-old businessman is not bitter that he no longer controls the firm he founded and ran for over a decade. It represents only one episode in

his personal history of pioneering the development and marketing of advanced technology. Irwin had other successes before Sycor, and he is presently working on a scheme, still secret, which he believes could rival Sycor's success.

A girlfriend's challenge

Sam Irwin first came to Ann Arbor as the result of a bet with a girlfriend. He had been applying to engineering schools and had decided on M.I.T. when his girlfriend told him that she was going to transfer to The University of Michigan. Irwin says that he remembers telling her that she might get in, but she probably wouldn't. His girlfriend responded with an unflattering assessment of his chances at being accepted at Michigan. Never one to duck a challenge, Irwin ended up applying for admission to the University's engineering school. He came to summer school at the U-M in 1946 and liked the town so much that he not only got his electrical engineering degree from Michigan four years later, but stayed in Ann Arbor straight through 1956 working at the University's Willow Run Laboratories.

When Irwin left Willow Run he went to the Holley Carburetor Company in Detroit and worked on its design of the controls of the Fermi One reactor. While at Holley Irwin got his first exposure to the computer business. Computers were used extensively by the design team there to simulate the nuclear reactor's behavior. The Holley engineers quickly discovered that while the computer was an invaluable tool in their work, they could not find an adequate printer for the output of the computer's results. Recognizing that Holley's specialty was the manufacture of metal carburetor parts of the same complexity and precision as were required for a printer, the engineers convinced the company to enter the computer printer business.

Irwin left Holley soon after but continued working at computer engineering for a series of companies, exposing himself to both the electronic and mechanical design requirements of the machines.

One of his first successes was Data Systems, a corporation he formed to build minicomputers for industrial control. Eventually the company, which was not a great financial success, was sold to Hewlett-Packard, and Irwin was offered a job at the California firm. He declined. He told me he realized that working for somebody else's company just wasn't his style. So he spent the next two years consulting for Hewlett-Packard and mulling over the company he was thinking of forming next. The ideas behind Sycor, Inc. had begun to evolve the moment Data Systems was sold.

Irwin's plan was to develop and produce a product that no one else had marketed on a large scale. He described for me the classic program for success in technological ventures. The crucial factor is the ability to recognize at a very early stage the conjunction of new technology and an available market. A big risk is taken on products of this kind because if a company waits until the technology or market is clear, it will be left looking at somebody else's advertisements. A successful company has to enter a field that can't as yet be defined and create a product that will have to be explained to prospective customers.

Irwin's description of how he developed his intelligent terminal and how he formed Sycor to manufacture and market it follows this model perfectly.



Sycor's big money-maker: the Model 340 computer terminal. Irwin's idea back in the mid-1960's to design and manufacture an "intelligent" terminal was why Sycor was formed. The above terminal was sold to Olivetti, which sells Sycor terminals outside North America under its own name.

The need for an intelligent terminal

During the years of 1965 and 1966 it became obvious to Irwin that the technology to build very small computers was going to be available in the near future. The advances being made in semiconductor technology would soon make it possible to use computers as control devices for complicated procedures in fairly small machines.

Furthermore, businesses in the middle 1960's were faced with the problem of

how to control and correct the data they were feeding in ever-increasing amounts to their computers. Originally data was collected from the points where it was created and taken to a central keypunch area. Invoices from sales counters, inventory measures from warehouses, and financial data from accounting offices would all be taken to a single data entry office. Between the data lost as a result of poor handwriting and the errors made as a result of the keypuncher's unfamiliarity with the data being processed, an unacceptable error rate was present in the data being fed into the computers. Ir-

win estimates that, at the time, one out of four items sent to the computer had an error in it.

His intelligent terminal was a response to this problem. The idea was to collect information for the computer directly from the areas where it was being created, so that terminal operators could easily check with workers to see if problem data was correct. To do this it was necessary to develop computer terminals that could be geographically separated from the main computer.

Irwin didn't originate the idea of remote terminals, but he did develop a very

sophisticated version of it. Each terminal had a typewriter keyboard on which data could be entered, a television screen on which the data would appear, a cassette deck to record data as it was created, a phone line for the transmission of edited data to a central computer, and a mini-computer within the terminal to check the data and help operate the terminal.

The most important advance in Irwin's terminal was that data could be checked and corrected in a number of ways before being sent to the computer. The mini-computer within the terminal could be programmed to check for format problems in the incoming data, such as too many digits in a phone number. It could also perform logical checks determined by the specific needs of the business using it. For example, it could prevent the entry of an order for grossly excessive quantities of an item a retailer sold.

Irwin decided to locate Sycor in Ann Arbor because of his experiences in moving Data Systems, Inc. to California. It became clear to him that the southeastern Michigan industrial complex would make it much easier to start a manufacturing business here. "You could get a heli-arc weld done in California, but try to get an old-fashioned spot weld done. They didn't want to do it. Who made dies? They didn't make dies out there. They pounded things over a piece of metal and made airplanes," Irwin said.

Sycor also needed to be able to attract talented design engineers. Ann Arbor, with its college town atmosphere, and the U-M engineering school, was a perfect draw.

Most of the initial capital for the venture came from New York bankers and investors whom Irwin had met in previous business deals. Sycor was planned from the beginning as a large, highly profitable company, and Irwin wanted to make sure that it was sufficiently capitalized.

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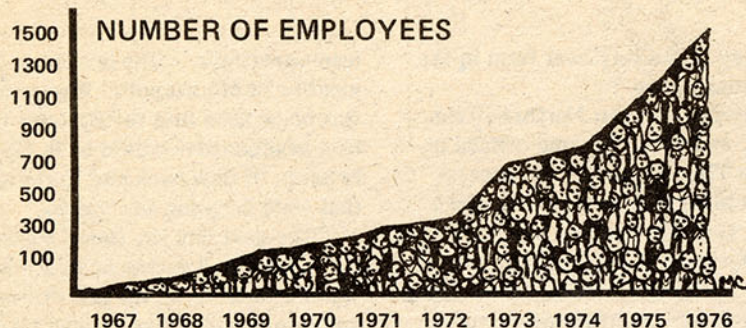
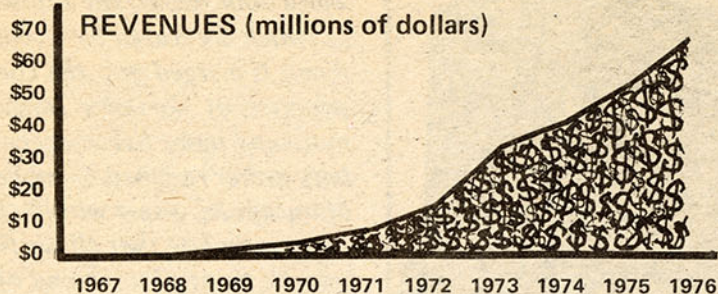
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THE GROWTH OF SYCOR



seemed likely to be an immediate success. I asked Irwin if there was a specific event that signaled its success. His answer was surprising. "The success point was at a dinner about four weeks before the company was officially formed," he responded. "A group of people responsible for the formation of the company were discussing the company and the question came up, will this be a ten-million-dollar company or a hundred-million-dollar company? I would have been very happy at ten million, but before I could suggest that number my now-wife spilled a bottle of beer over the table. I never got around to saying ten million, and the figure we eventually settled on was one hundred million."

In a company whose development was as carefully planned as Sycor's, this accidental raising of the company's financial goals is surprising. But the \$100 million target provided the proper perspective for creating a computer company that could compete with the biggest—something Sycor was soon to do.

Sycor was officially formed in August of 1967. The first offices were in the Glacier Building at 415 W. Huron Street, where Ann Arbor Computer is located today. In 1968 the company moved into a 34,000 square foot manufacturing plant on North First Street.

The new firm spent almost two million dollars in 1967-1968 before even producing the first terminal in 1969.

The company's 1969 net loss was three-and-a-half million dollars, but the return on the investment was starting to appear. Losses dropped dramatically in the next three years, and in 1972 sales were up to \$15.6 million, and Sycor showed its first profit. Revenues were increasing by an average of twenty-five percent each year. By 1975 revenue was up to \$55 million, and profits were up to \$6½ million.

The first terminals Sycor built appeared in 1969 and looked almost exactly like its Model 340, still being built and sold today. It was designed by George Nelson, a well-known industrial designer from New York. Nelson's prob-

lem was to design a television/typewriter combination that an operator could use comfortably eight hours a day, five days a week. The close resemblance between the Model 340 and terminals introduced by other computer companies in the last decade indicates the success of Nelson's design.

The importance and problem of Olivetti

Another early customer was Olivetti, the Italian firm that is a giant supplier of office equipment outside of North America. Olivetti sold the Sycor terminals under its own name and, most importantly, paid cash for them, unlike the leasing arrangements predominant in the American

The appeal of the merger for Sam Irwin was clear: "The game plan was to be able to play in the very near term in the billion-dollar league."

computer market. Olivetti's cash was a major help to the growing young company.

Sycor's rapid success was achieved in spite of, not in the absence of, significant problems.

One problem was increasing competition in the field of intelligent terminals. When Sycor was founded in 1967, it was a pioneer in the field. Its major marketing problem was how to educate prospective customers about what an intelligent terminal was and how they could use it.

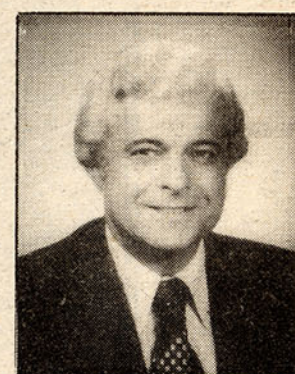
As late as 1973 there were still only four or five other companies in the same business, all of them smaller than Sycor. By 1977, however, there were over thirty

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firms marketing intelligent terminals, the great majority of these companies larger than Sycor. Although this competition never cut deeply into Sycor's sales and in some ways improved the market for intelligent terminals by legitimizing them as a standard business tool, the potential for future growth has been diminished.

A second and more complicated problem arose in the late seventies concerning Sycor's relationship with Olivetti, which had become its exclusive foreign distributor. One of Sycor's weaknesses is that since early in the company's history it has depended on sales to Olivetti for almost fifty percent of its revenues. In late 1976, due to communications problems between Olivetti and Sycor, the number of terminals sold to Olivetti dropped significantly, a development which put a significant dent in that year's revenues.

The drastic reduction of sales was a temporary situation, but the cumulative effect of reduced sales and reduced potential for growth in the increasingly-crowded intelligent terminal market caused the value of Sycor stock to plummet from \$27.50 a share in March, 1976, to \$8.50 a share in February, 1977.

The fateful merger

Any large and rapidly growing company like Sycor is regularly approached by representatives of other businesses interested in mergers or other financial combinations that could work to their mutual advantage. The contacts are made informally and are just as informally broken off if either side decides that

the combination wouldn't really work.

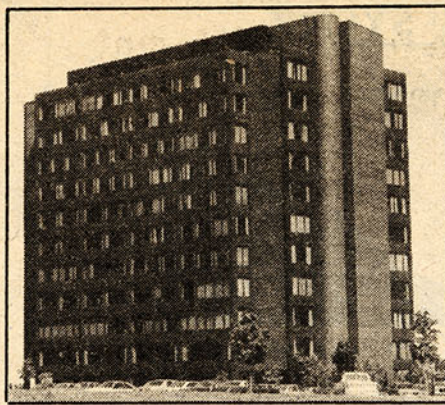
Sycor had already turned down several offers from large corporations when in 1977 a business acquaintance of Irwin's called and asked if he'd be interested in meeting with Robert Scrivener, the chairman of the board of Northern Telecom, Ltd., a Canadian firm and the second largest manufacturer of telecommunication equipment in North America. Scrivener flew down from Northern Telecom's Montreal base to meet Sam Irwin for lunch at the Ann Arbor Hilton.

By December of 1977 a merger deal had been worked out in which Northern Telecom gave 0.9 shares of its stock for every share of Sycor stock (over three million shares at the time). At a total cost of \$80 million, Sycor became a wholly-owned subsidiary of Northern Telecom in May of 1978.

"Northern offered a tremendous game plan for creating a new company that didn't exist anywhere else in the world," Irwin told me. "If we put some parts of Northern Telecom and parts of Sycor together we had a thrust on the intelligent terminal/telecommunications market that nobody else had."

Irwin explained the potential market for the combined firms this way: "You have two giants, namely AT&T and IBM. They don't get along too well, but neither wants to start anything. So you have IBM carefully staying out of AT&T's market and AT&T staying out of IBM's. We thought that we could drive a pretty big truck right down between them and get through before they inadvertently went to war."

The appeal of the merger for Sam Irwin was clear: "The game plan was to be



PETER YATES

End of an era? Wolverine Towers in south Ann Arbor, the top six floors of which are leased by Sycor. As Sycor is merged into the corporate structure of Northern Telecom, more and more Sycor executives have either resigned or moved to Minneapolis. Some within the company speculate that all six floors may be empty by the end of next year.

able to play in the very near term in the billion-dollar league."

The merger between Northern Telecom, Ltd. and Sycor became official on May 26, 1978. As part of the process Irwin was made a director of Northern Telecom, Ltd. He was also named Chairman of Northern Telecom Systems Corporation, a U.S. corporation set up to administer a group of companies acquired by Northern Telecom, including Sycor. Although Irwin continued to live in Ann Arbor, his new role removed him from ongoing management of Sycor's operations.

The final straw

In retrospect, it is not surprising that the transition between Sycor, where Irwin had great latitude for personal action, and Northern Telecom, where he was but one part of a large corporate hierarchy, was a difficult one to make.

"It was an organization that was not the same as the organization we had here, where the point was to get things done," Irwin commented. "At Northern Telecom nothing happened. You could do things, but nothing came crisp."

In October Irwin resigned as chairman of Northern Telecom's North Amer-

ican operations. "The last straw was a meeting in Minneapolis. The decision was made then that the Systems Corporation headquarters would be in Chicago," he said. "I flew back and told my wife that we'd be going to Chicago."

"The next day she called me to tell me that we had gotten an apartment on Water Tower Place, the last one in the building. I called the president of Northern and told him what we'd done, and got a call from him the next day, saying he thought we'd better have dinner. I said, 'Wait a minute, are you going to tell me that headquarters isn't going to be in Chicago?' He said yes, and I said, 'Look, we're from a different breed of cats. I happen to be from a business where when you make a decision, you live with it. I guess I'm rapidly losing interest in this. I think you'd just better find somebody else for the job.'"

One decision Irwin was involved in while still at Northern Telecom was the acquisition of another terminal manufacturer, the Data 100 company of Minneapolis. His plan was to use the complementary character of the two organizations to form a larger, more effective group. Since Data 100 had more of a staff organization, it would take the headquarters roles while Sycor employees would take over the production manage-



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"I said, 'Look, we're from a different breed of cats. I happen to be from a business where when you make a decision, you live with it. I guess I'm rapidly losing interest in this job.' "

ment.

What happened instead is that the two companies are being integrated, in sometimes brutal fashion, without any clarification of each company's role in the larger corporate activity. "It would appear," Irwin told me, "that they're merging them instead and that there's no difference in Ann Arbor's charter and Minneapolis's charter. So you've got two organizations charging down the same road."

The past year's developments have been frustrating to Ann Arbor employees of Sycor who started their careers there while it was in independent, rapidly-growing company. "If you're a manager and have a career," Irwin told me, "the action is in Minneapolis. As the head offices of the various branches move and set up their headquarters in Minneapolis, the people here are clearly in secondary roles. The bright young people either go to Minneapolis, or they leave the company."

Sycor as an independent business entity or as a locally controlled enterprise seems clearly finished. The receptionists at the company's Phoenix Drive offices announce that callers have reached 'Northern Telecom- Sycor Division.' Irwin confirmed that neither the name 'Sycor' nor the company trademark are being used on terminals currently being built.

Apparently Northern Telecom System's transformation of Sycor is not yet complete. Sycor currently occupies six floors of office space in Wolverine Tower on South State Road and employs over four hundred manufacturing employees. Rumors concerned with the future of these operations are spreading through Ann Arbor.

"It's very seldom that a rumor gets circulation without some fact behind it," Sam Irwin told me. "The decision has already been made to move marketing to Minneapolis. This will vacate about one-and-a-half floors of Sycor's Wolverine Tower offices. The tenth floor, an executive floor, has really already been vacated. As the thing contracts, or as more and more of the headquarters activity moves to Minneapolis, it would not be at all unlikely that the headquarters space in Wolverine is surplus." The six floors that Sycor used in Wolverine Tower could be empty by the end of the year.

"The future of the terminal manufacturing plant in Research Park depends entirely on what Northern Telecom's strategy is," Irwin said. "If they decide that Ann Arbor is the company's engineering center, I believe that would fit hand in glove with the plant becoming a prototype center. You would take all the production out, put technicians in." Although decisions as to the final disposition of local personnel and facilities have not yet been made, it is clear that Sycor's future is no longer under local control.

Irwin told me that a lot more people at Sycor have made up their minds to

leave. Competition for the top spots within the new merged corporation is indeed cutthroat, he says. He compared the current condition of the Sycor executive staff to the old joke about a street fight where one combatant takes a swing at his opponent's neck with a straight razor. The opponent ducks and says, "You missed me." The fighter with the razor stands back, takes a good look at the other guy's neck and says, "Try shaking your head."

Irwin looks ahead

Although he is now completely separated from Sycor and Northern Telecom, Irwin still has a strong interest in business in the Ann Arbor area. He is a director of Ann Arbor Bank as well as of Transidyne General Corporation, a local company involved in medical electronics.

He is also currently engaged in feasibility studies with several former Sycor colleagues on a potential product whose nature he wouldn't reveal but which he says could easily be as interesting as the ideas behind Sycor and the intelligent terminal. It is still a beast with no name, but Irwin believes it is in an area where the fast-moving electronics field is heading.

Irwin, however, has some doubts about Ann Arbor as a potential site for a new business. "Ann Arbor as a community," he said, "has got to address itself to the question of whether they would want another Sycor. If a referendum could be created asking if the townspeople wanted another Sycor, I think the answer would be no. The community is not particularly anxious to have an industrial categorization, no matter how clean." Irwin complained that while local authorities in sun-belt states would bend over backwards to get light industries to locate there, the Ann Arbor community hasn't been nearly so cooperative. He also noted that it would be difficult to convince any kind of large firm to locate here until there is adequate and affordable housing for its personnel.

Irwin's background in business, especially in the acquisition and sale of companies, helps him avoid any antagonisms or personal disappointments that could have risen out of the events at Sycor.

"There's no question that it was ultimately a disappointment," he said, reflecting on the events which followed Sycor's acquisition by Northern Telecom. "I think that we had a sure thing locked up. We could have moved more rapidly and been a much bigger part of the market. I am also disappointed in the cases where Sycor employees have been personally disappointed."

"While it is fun over a beer to cry over what might have been," he counseled, "it's not really a mechanism that is very useful for individuals or groups. Today is today and you've got to plan for tomorrow. I would rather that people, in Camelot fashion, look back once and then go on to other things." □



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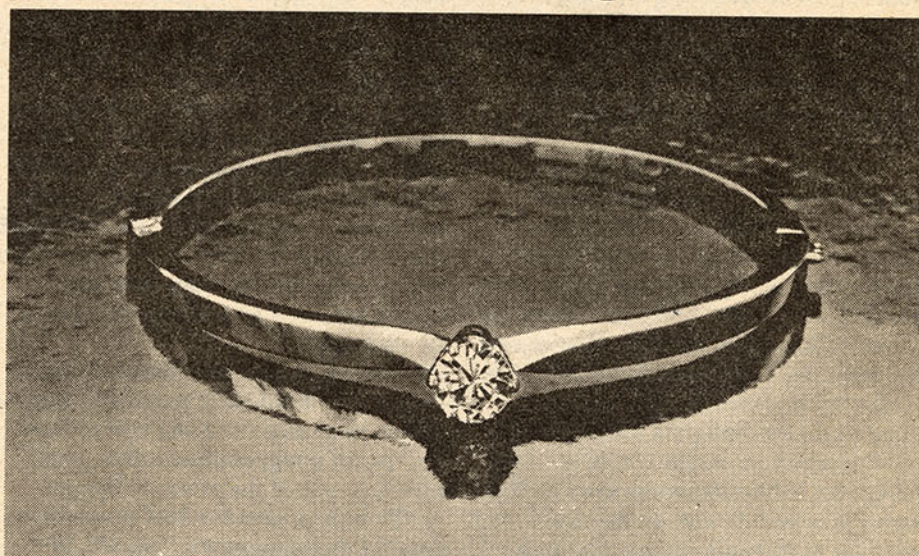
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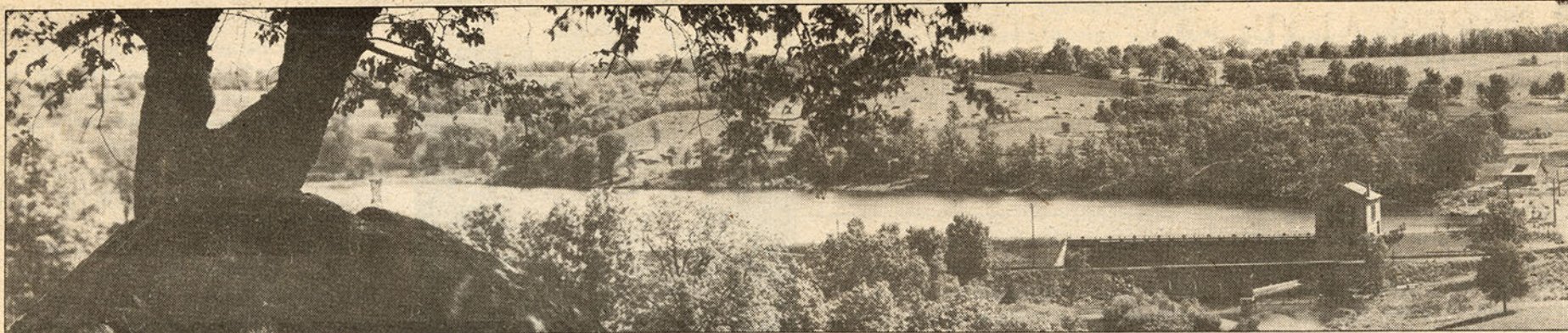
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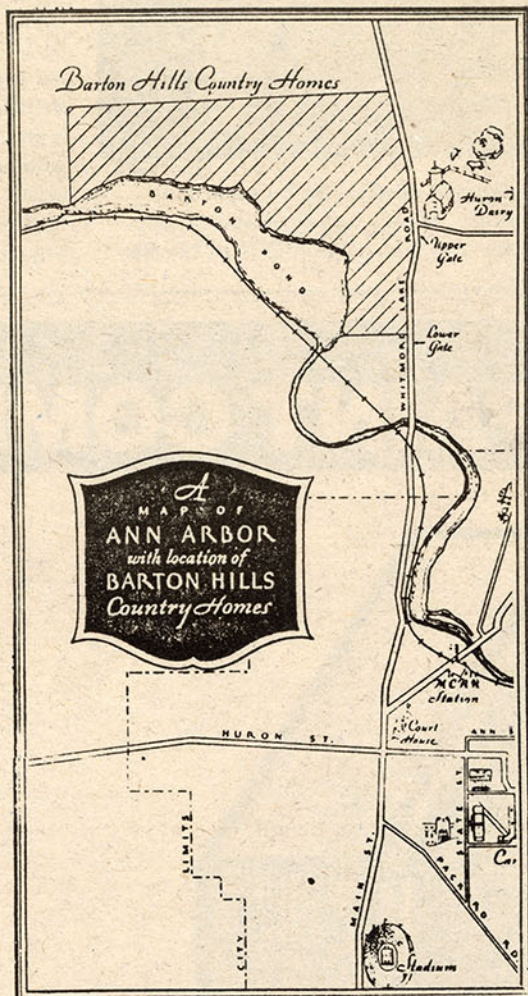




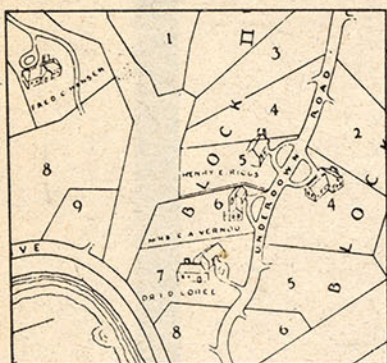
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“Barren Hills”: This pre-1915 photo shows the area across from the Barton Dam which would become Barton Hills. Much of it was pasture land at the time, so developer Alex Dow had trees planted throughout after the first home was built in 1917, giving the subdivision its present sylvan look.

A map from “Barton Hills Country Homes,” a publicity tract. “The parcels are taxed and maintained at unusually low rates. . . .”



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PETER YATES

The Dow House (1922), the former home of Alex Dow, president of Detroit Edison and the man behind Barton Hills. The house, on a 16-acre parcel, includes several garages and servants' quarters.

A representative contemporary home: dense foliage, typical of Barton Hills today, provides privacy and a naturalistic setting for this house. All houses in Barton Hills must be designed by architects.



PETER YATES

The Changing Character of Barton Hills

By STEPHANIE BUNKER

Barton Hills—the words are synonymous around Ann Arbor for exclusivity and wealth. The 503 heavily wooded acres just beyond where the Huron River forms Barton Pond are home for only 130 families, whose individual lots range from one up to sixteen acres in size. Secretary of Treasury Michael Blumenthal lived there before he accepted his cabinet post. Multi-millionaire Eugene Power lives there today.

The subdivision was first planned as an enclave for the super-rich back in 1916 by Detroit Edison president Alex Dow.

Detroit Edison had purchased the 503 acres as part of a much larger land acquisition needed to build the Barton Dam powerhouse (now being turned into an historical museum).

Dow correctly perceived that the rolling hills Edison owned on the river's north bank would make a setting with the beauty and privacy people of means usually seek. So he hired a leading landscape firm of the era, Olmstead Brothers of Boston, to lay out large, comfortable estates from which wealthy industrialists could commute to their Detroit offices. When the first home, the Underdown house, was completed in 1916, the area was named Barton Hills. (The *Ann Ar-*

bor News ran a photo of the new house, facetiously renaming the treeless development “Barren Hills,” influencing Dow to persuade university forestry students to plant the trees which today cover the area.)

The second home in the subdivision, the house Dow built for himself in 1922, remains the largest home in the area: a three-story rambling mansion with over twenty rooms.

From Barton Hills' inception, various building requirements held up the development's standards. Most importantly, Barton Hills rules required that each residence be designed by an architect, a stipulation which still exists. By 1930,

the subdivision had grown slowly to only ten houses, most of them owned by wealthy Detroit businessmen. Barton Hills was then, according to one present resident, a “playground for millionaires.” One of Dow's favorite pipe dreams involved building a landing field so that residents could commute to Detroit by plane.

During The Depression, so-called “poor professors” from the U-M discovered that they could afford to move to this once exclusive neighborhood. At a time when property values—especially of high-priced homes—were plummeting, academics enjoyed stable salaries that were relatively high for those difficult

years.

Between 1930 and 1940, twenty new homes were added to the original ten, and almost half of them were owned by faculty. One reason for the area's brisker development during the 1930's was that people were becoming less hesitant about moving out of town, especially to a place like Barton Hills, which could boast of its own school bus, its morning to night bus service to town, its four deliveries a day from the big Ann Arbor groceries like Townley's and McLean's, plus regular milk deliveries. Barton Hills' small size then meant, of course, that everyone knew, or at least knew of, everyone else. In the early 1930's, the area was still small enough that Mrs. Dow herself would go calling on newcomers to leave her cards.

Although the war years brought no dramatic expansion, growth was steady. A considerable amount of undeveloped

Village president: Elizabeth Langford runs the monthly meetings of the Village of Barton Hills, takes the minutes "because I've always done it anyway," attends all village functions, approves contracts for outside services, and forms village committees.

land remains, but no platted lots are available today. Barton Hills has been protected from overdevelopment by a law forbidding the subdivision of existing lots. That law has been the key which allows Barton Hills to maintain its tradition of quiet, beauty, and spaciousness.

These days the number of U-M academics living in Barton Hills is dwindling, and for good reason: the typical house there on the market today carries a price tag of about \$200,000, with some selling for well over \$300,000. Today Barton Hills attracts an increasing number of



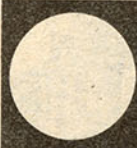
PETER YATES

highly-paid professionals— especially doctors. Always well-represented, physicians now occupy over 20% of the Bar-

ton Hills homes.

Some say Barton Hills is a more transient community than it once was. On Hillspur Road, for example, five of the ten houses have changed hands in the last ten years. No doubt this is part of a broader societal trend in our country towards greater mobility in both the business and academic worlds.

You may wonder if everyone in Barton Hills is rich. Well, the village is the fourth most affluent in Michigan, behind Grosse Pointe Shores, Bloomfield Hills, and Birmingham Farms. In 1976, per capita income in Barton Hills stood at \$13,171, compared with Ann Arbor's per capita income of \$5,670. This statistic is somewhat biased, because there is an undefined number of millionaires who inflate the village's average considerably. Clearly, you've got to be well-off to live in Barton Hills, but not everyone there is rich. □



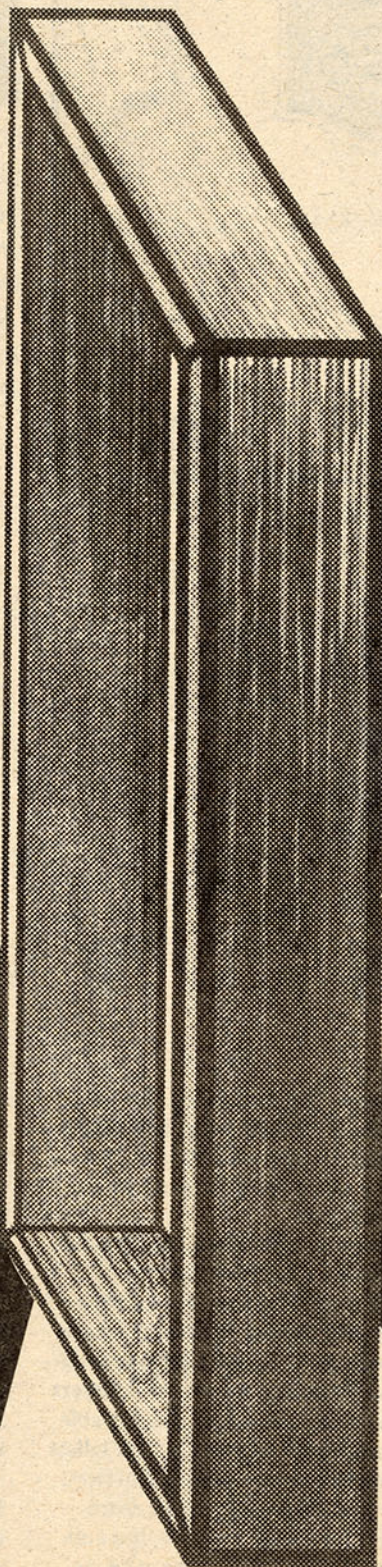
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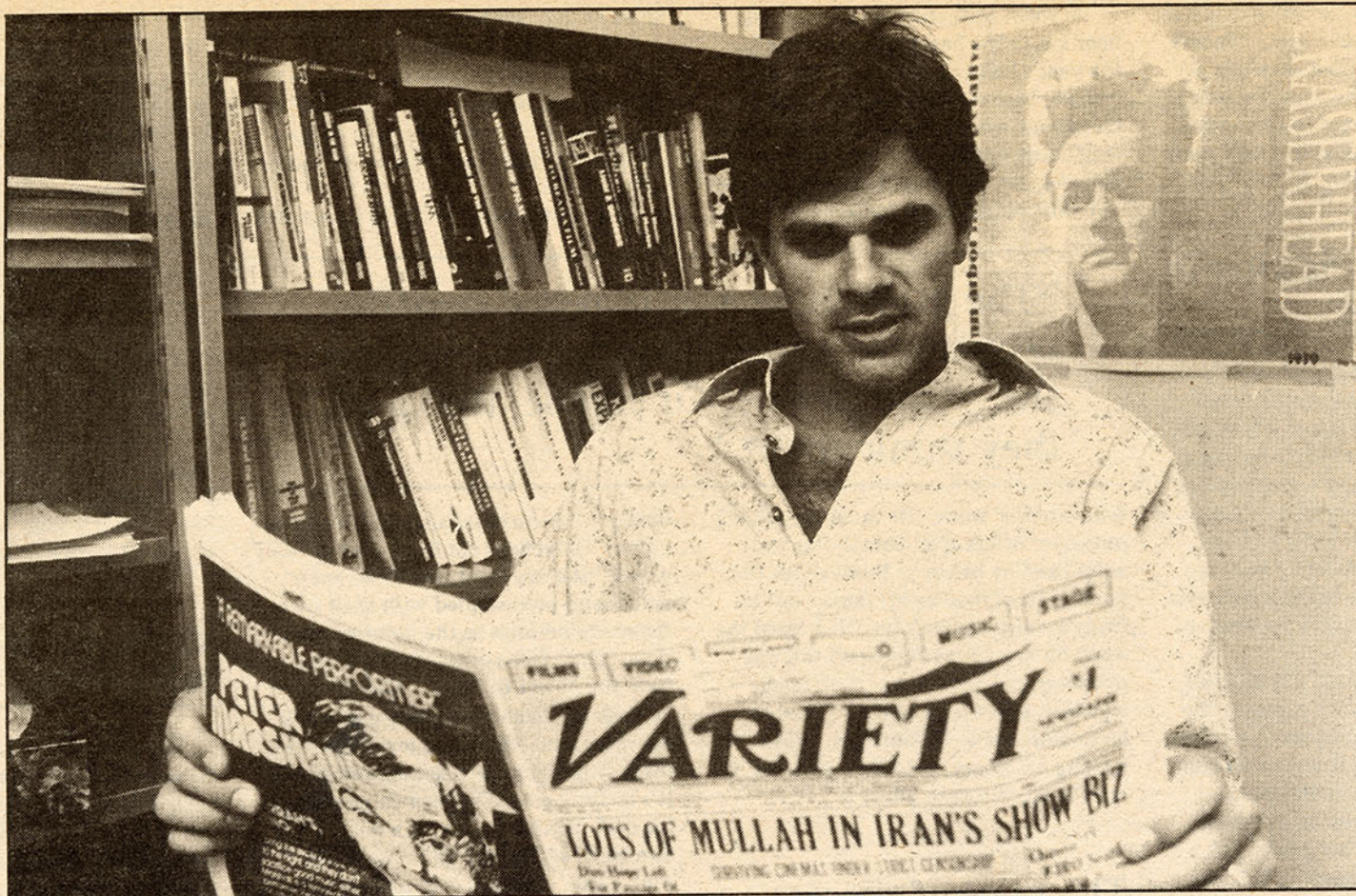
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Good-bye to Hollywood

The choice between the glamor of film scriptwriting and the stability of an academic career was difficult for Bob Holkeboer. He tells why he opted to stay in Ann Arbor.

By CANDACE CLOUTIER

Bob Holkeboer, an English professor who teaches filmwriting at Eastern Michigan University, may appear retiring, but he likes to talk. And as a scriptwriter, he will gladly tell you all about Hollywood. He's been there and, despite the attractions of a mushrooming salary and a glamorous life among the beautiful people, he opted, after some vacillation, for his quiet family existence in Ann Arbor.

Holkeboer first became interested in film while attending high school in Grand Rapids. As a member of the Calvinist Dutch Reformed Church, he explains, "It was forbidden. I didn't get to go to films as a child." He started sneaking to movies in the 10th grade. For him, attending films was "a voyeuristic experience. You are sitting in a darkened theater, looking up at a brightly-lit screen. It's a little like peeping in an alley—like spying. But you've paid your money so you can't be arrested."

In high school Holkeboer became close friends with Paul Schrader, also a member of the Dutch Reformed Church, who was much later to offer him an entrée into the film world. Schrader has since become a powerful figure in Hollywood. His screen credits include writing *Taxi Driver*, and writing and directing the film about Detroit auto workers, *Blue Collar*,

starring Richard Pryor. Schrader also wrote, directed and produced *Hardcore*, a recent film about a Dutch Reformed furniture maker from Grand Rapids (played by George C. Scott) who rescues his daughter Kristin from the porn world in L.A. He is presently on location of the film *American Gigolo* (starring John Travolta) which he wrote and is also directing.

Holkeboer and Schrader began making short black-and-white films at Calvin College in the early 1960's. Holkeboer says, "We used a Hoxley 16, and we were very scientific about it since we couldn't afford much film. The fact that we were poor enabled us to learn quickly." Their actions at the Calvinist institution met with some controversy due to the church's stance against film, but their efforts prevailed. "We introduced film as a category at the annual fine arts festival, and introduced film reviews on a regular basis in the school paper," Holkeboer remembers.

After graduation, Holkeboer earned his PhD in 1971 at Ohio University, writing a dissertation on Modern European Poetry. He began teaching at Eastern the

same year. Meanwhile his friend Schrader had become a film critic for the Los Angeles *Free Press*, and was also moonlighting as a screenwriter. Schrader's first major success was in 1974, when he sold his first script, *The Yakuza*, for an amazing \$300,000.

Most original scripts sell for between \$20,000 and \$80,000, Holkeboer says. But Schrader, who was broke at the time, and his agent "cunningly contrived a bidding war between the five major studios." When 20th Century Fox offered \$290,000, his agent advised that he accept. But Schrader held out for the Warner Brothers offer of \$300,000—the highest ever paid for an original script up to that time.

Paul Schrader's rise to fame

The film, about an American detective who becomes involved with a Japanese organization similar to the Mafia, was unsuccessful at the box-office, but it helped establish Schrader in the industry. With

money in hand, he then asked Holkeboer, with whom he had kept in touch, to fly out to Hollywood to form their own production company. And thus began for Holkeboer the conflicting pulls of teaching and scriptwriting.

"By that time, I was married, teaching, and had my own life," Holkeboer relates. But the 35-year-old academic says he attempted to involve himself in the industry from Ann Arbor, flying out when necessary. Schrader's \$300,000 was quickly spent on taxes, a house and an Alfa Romeo, but his influence in the industry was growing.

Holkeboer first composed a research package for a movie called *The Vice Lords*, based on one of Schrader's concepts. It wasn't ever produced, but it provided the basis for *The Warriors*, the controversial film about urban gangs which caused violent outbursts across the country among some youths who have seen it.

Holkeboer explains that writers frequently employ a staff to "set locations," compile taped interviews, and collect documents to be used in the creation of a script. The research in *The Vice Lords* involved compiling information about an actual gang which controlled a 20-square-block area on Chicago's south side in the 1960's.

After completing the research package, he wrote and submitted his own rough draft of a film called *American Bandstand*

"It is not uncommon for a producer to awake in the middle of the night with a brainstorm and call a meeting at 4 a.m."

which "was shelved in the wake of *American Graffiti*," Holkeboer says. "People in the business try to predict trends before they occur. By the time the script would have been brought to the screen, the fifties nostalgia fad would have crested. The market is flukey."

Holkeboer's big chance in Hollywood

Then, in 1975, an opportunity arose to write the movie that eventually became *White Lightning*, starring Burt Reynolds. On January 3, 1975, three days before the EMU semester was scheduled to resume, the movie's producer, Larry Gordon, requested him to fly out immediately to attend a meeting and stay until the script about a conflict between a whiskey still operator and the authorities was completed.

As Holkeboer explains, it is difficult to conduct a long-distance career in the movie business since Hollywood revolves around meetings. And it was of no concern to the producer that Holkeboer would have to arrange for babysitters and transportation for his family and a leave of absence for himself. "It is not uncommon," he comments, "for a producer to awake in the middle of the night with a brainstorm, and call a meeting at 4 a.m., expecting you to attend. It's really very childish."

So with conflicting emotions Holkeboer began the hasty arrangements for the year's leave of absence. This was a gamble, because the producer couldn't talk about money for another two weeks. Holkeboer estimates his pay for the completed script would have ranged between \$10,000 and \$20,000 for approximately

tance as both husband and teacher, as well as hot-shot film hustler. If you want success in Hollywood you have to sacrifice everything. If your wife has to go—so be it. If your kids have to go—so be it. If your sanity has to go—so be it."

Such an atmosphere doesn't seem con-

"The great fantasy is that the creative people aren't interested in the business end—the money. Of course, that's all they think about."

four months' work. He intended to seek out other offers after completing the script, and he began to think about the possibility of moving his family out to Hollywood permanently. "If I made the leap and moved my family all the way out there and got a house, I certainly wouldn't move back again." Though he's comfortable in Ann Arbor, filmmaking has always held for him what he calls "a meretricious allure."

The price of success

When the offer came to write *White Lightning*, he began to realize the impossibility of "keeping it up long dis-

ductive to the maintenance of friendships, either. Holkeboer confirms that in Hollywood, "the stars and celebrities are insecure and preoccupied with their own fame—sometimes to the point of paranoia. They fear you as a writer—you have the power of irony. And there are defense mechanisms operating in every conversation. When you meet a person, there is an immediate sensing-out period. It's instinctual. 'What can this person do for me? Will he ever be in a position to hire me?' If you decide he isn't, you walk away. There is very little human communication. Everyone is too concerned with their own careers."

The concern for status sometimes manifests itself in a preoccupation with appearances. Holkeboer came to realize,

"This involves wearing the correct loafer, the correct sweater, the correct brooch. Most look at your shoes first of all. If a man is wearing Johnson and Murphys, you can figure he is low-level, a cinematographer. If he's wearing Guccis, he's a director or a producer. It's embarrassing to say that, but it's true. I find that all despicable."

So though he had arranged the necessary leave of absence from EMU, Holkeboer ultimately turned the offer down, remaining in Ann Arbor. "It came down to a question of values. I realized that if I did this, I could never go back. You get sucked in. I would have to turn my back on teaching and the academic life. It was also a question of being my own man. I didn't want to be subject to the whims of temperamental children."

'Grabber' scenes sell scripts

Holkeboer still continued his screenwriting attempts from Ann Arbor, however. In the fall of 1975 he began a script called *Healing River* about a conflict between a faith healer and an investigative reporter. He researched the script extensively in Detroit and Tulsa. In addition to extensive research, other elements contribute to the creation of a good script, according to Holkeboer. "When I was beginning to write, I was taught to use 'grabbers'... the idea that one scene can sell a movie. For example, if you've got a starving soldier who eats his combat boots, you can sell that script." The idea that sold his friend Schrader's *The Yakuza* was that of the main character intentionally cutting off one of his fingers on-screen.

Such "grabber" scenes can play structural and thematic havoc with the script. "In *Healing River* I deliberately inserted what I considered to be a silly scene." The scene involves the goons of an evangelist abducting an investigative reporter, tying him up, and locking him in a room with a rattlesnake. The coiled snake, apparently ready to strike the reporter, lunges at the camera—retrieving a mouse instead. "I thought it superficial. It caused structural problems. And it made my evangelist look bad," Holkeboer deadpans.

But Holkeboer says he has no illusions about the scriptwriter's ability to maintain artistic integrity. "The first rule is to sell tickets. You can't be both artistic

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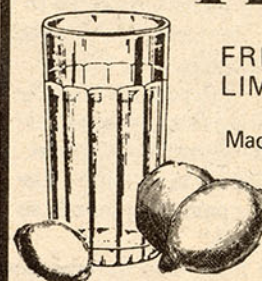
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"Concern for status manifests itself in preoccupation with appearances. They look at your shoes first of all."

and sell unless you have great talent like Shakespeare or Dickens." Despite this emphasis on sales, Holkeboer says, "In Hollywood, you're not supposed to talk about money. The great fantasy is that creative people aren't interested in the business end—the money. Of course, that's all they think about."

In order to increase its marketability, Holkeboer rewrote *Healing River* as a TV movie-of-the-week. Written with ex-child-evangelist Marjoe Gortner in mind for the lead, it was sent to the top levels of all the networks. ABC, working on the story of faith healer Aimee Semple MacPherson at the time, "backed out with cold feet." "When one network turns it down," as Holkeboer explains, "it acquires a stink—it suddenly becomes leperous and untouchable. So six or seven months of my life are gone—wasted. And I began to

wonder, do I want this? All that time and money is snuffed out in a matter of weeks or hours. It's too fickle for my tastes." He pauses and adds, "Too evanescent."

Bob Holkeboer hasn't submitted any scripts since *Healing River*, but he has no regrets—despite his close friend's success in the movie industry. He estimates that since 1974, Schrader has made between eight and ten million dollars. Holkeboer attributes part of Schrader's success to his "gutsy" personality. Schrader has been known to stand on tables at meetings, acting out various parts of a script in order to sell it to movie executives. When Schrader was first starting out in the business, one of the ways he made his name remembered in the industry, Holkeboer notes wryly, was by "biling himself as the Dutch Calvinist from

Michigan who had never seen a film before."

Hollywood's commercialism and materialism has been something of a source of disillusionment to Schrader, Holkeboer says, but "Paul has a thick skin. He's got to go all the way. I admire that."

As for himself, Holkeboer prefers to teach. "I try to be honest with students. So many have pipe dreams. I think it's

important to communicate the realities and tedium involved in the movie business. I try to take the scales from students' eyes, while enabling them to fulfill their goals and ambitions. In the first place, most of mine won't go out to Hollywood. The few who do will be forewarned and forearmed."

"It's a liberating feeling to rid yourself of illusion," he smiles. □



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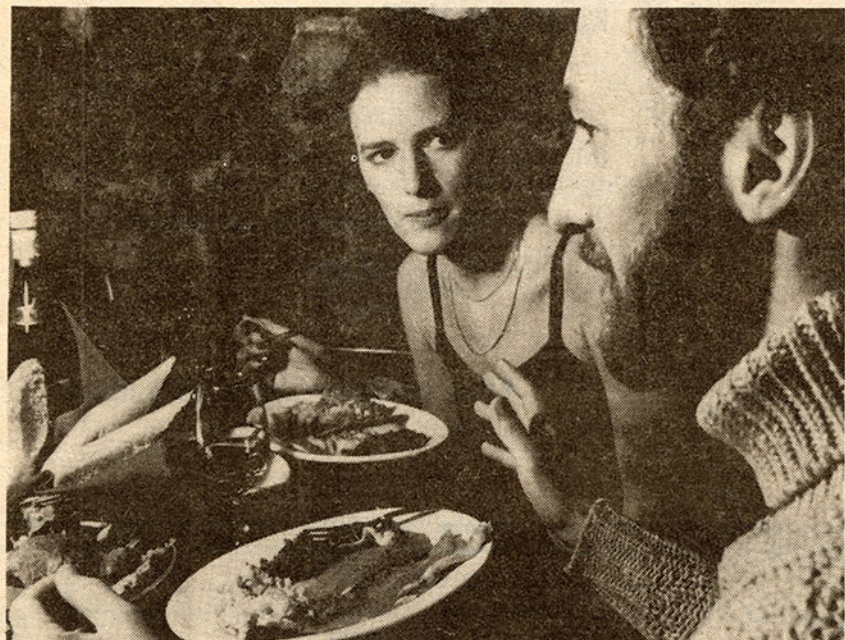
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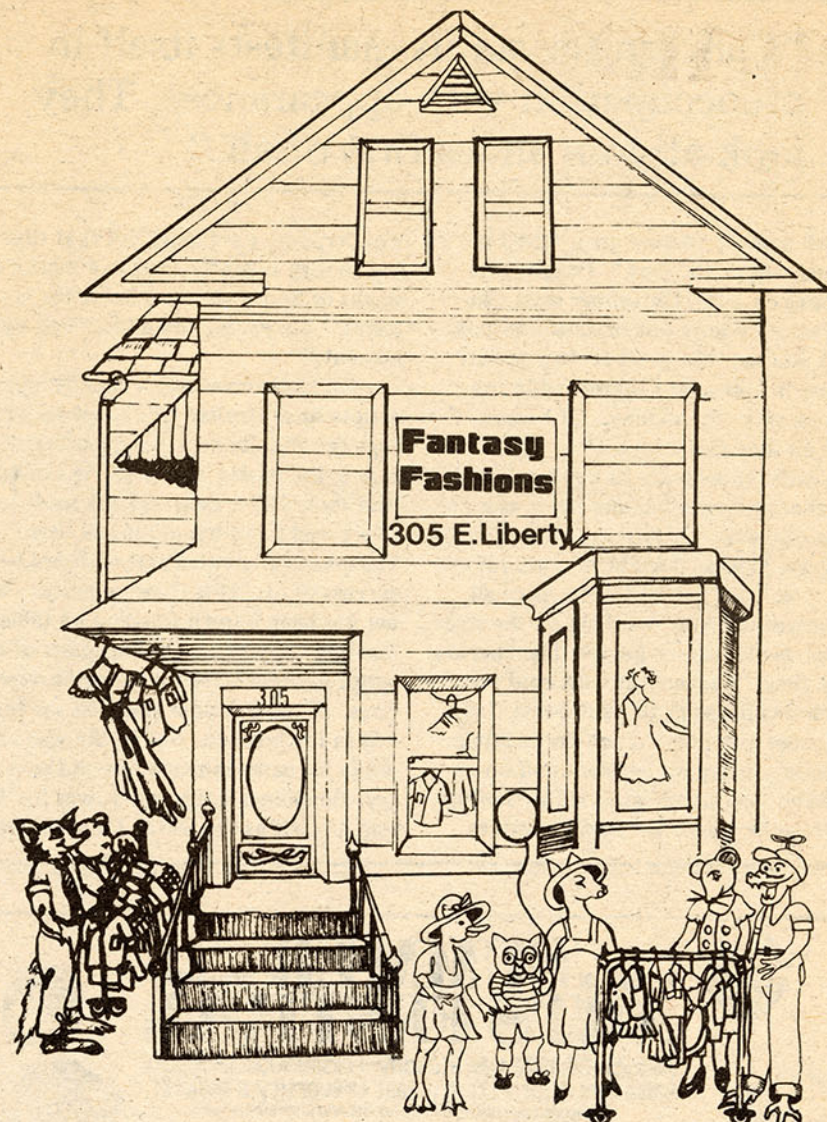
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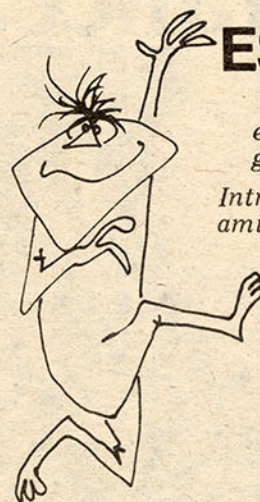
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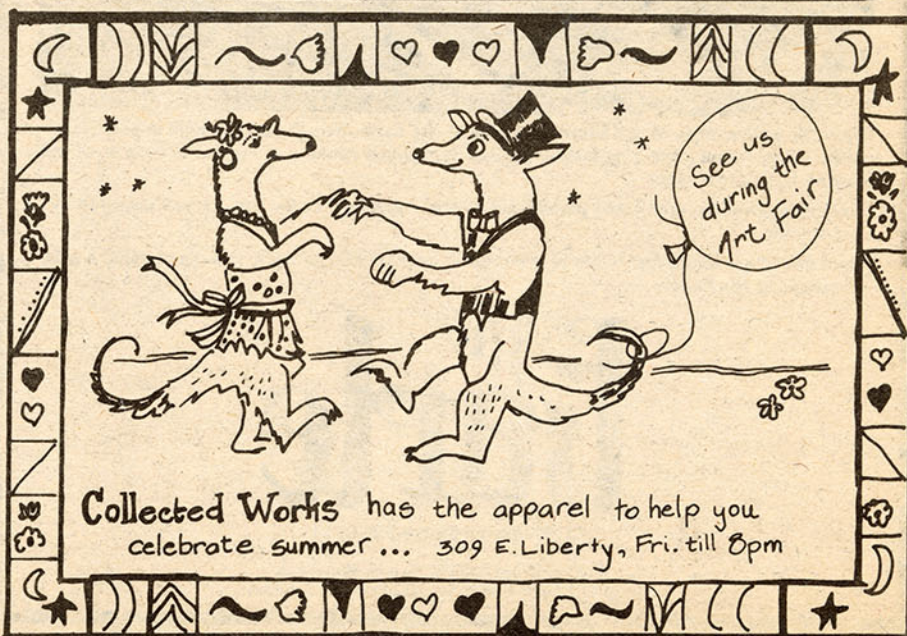
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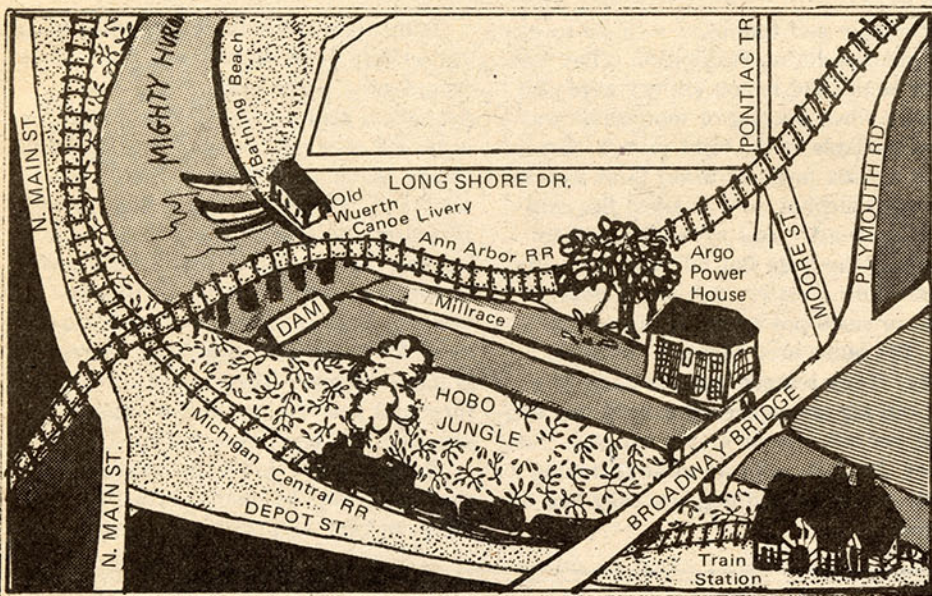
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Summertime on the Huron Way Back When

*Bill Young remembers the hobo jungle,
the municipal bathing beach,
and the daredevils' rope swing.*



By WILLIAM P. YOUNG, Sr.

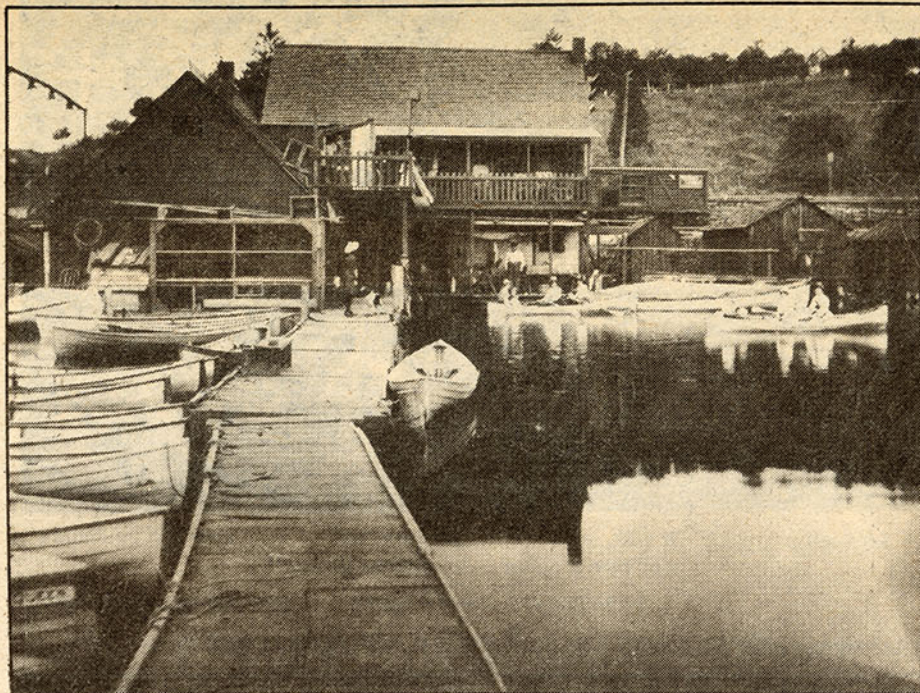
Over sixty years ago I first knew Lower Town on the north side and the Huron river itself, with the Argo Dam and its millrace. The City of Ann Arbor had recently opened the new Municipal Bathing Beach and bath house on the river where Longshore Lane comes down to the water, just a little north of the old Wuerth Canoe Livery.

During the hot summer days a bunch of us kids from as far away as the Burns Park neighborhood, away over on the southeast side of town, would walk all the way to the river. There were no swimming pools as there

are now, so the beach was a heavenly delight for us.

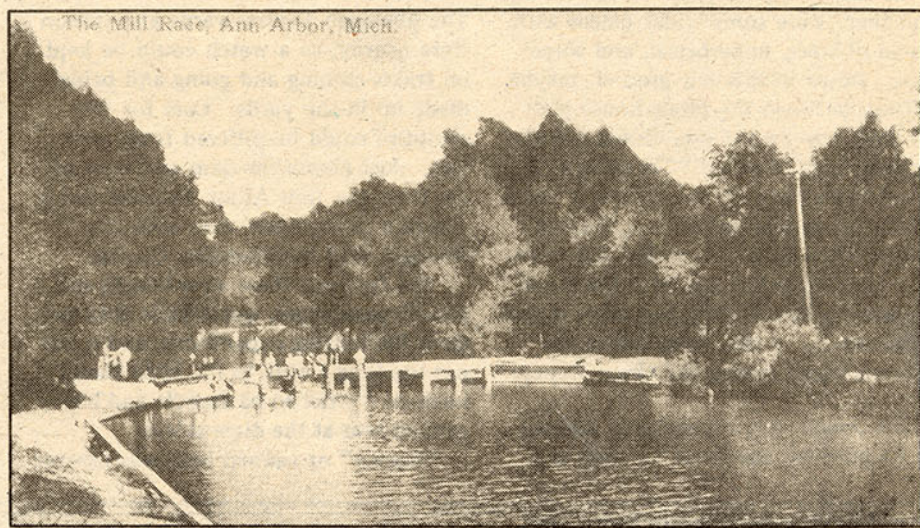
We would go down North State Street, cross the Michigan Central tracks east of the depot baggage room, and go through Depot Park on the wide diagonal path to the Broadway bridge. This path had been the northern beginning of State Street in the early days, and northsiders still use it regularly as a scenic short cut from home to campus.

Once over the bridge, we went just a short way up Pontiac Trail to the rear of the powerhouse, where a foot bridge crossed over the millrace to a wide path on the millrace's south bank. We called it the tow path, although I do not suppose any boats were ever actually towed



⌂ The old Wuerth Canoe Livery

⌂ Postcard of millrace



along there. There is a steep drop of perhaps twenty feet or so from this path down to the main stream of the Huron, which flows quite swiftly there, though it is not deep.

There was much to see as we walked beside the race rowboats tied along the bank, people fishing, students walking to the canoe livery, and kids like us going to the Municipal Beach. There were other kids, "Lower Towners," swimming in the race—an act forbidden to us "Hilltoppers" by stern parents who feared we would be caught in the swift currents when the turbines at Edison's Argo Powerhouse were running.

About halfway between the powerhouse and the dam the race widened out

on the north side below the bluff into a deeper bay. Several large trees grew up the face of the hill, and from a branch of one of them a strong rope hung down with a half-filled bag of sand at the end. That was the marvelous old bag swing. A gang of apprentice daredevils gathered around it. These intrepid kids of assorted ages would grab the rope above the bag, climb high up the bank, and with a run down would leap astride the bag and swing far out above the race. Then with a whoop they would let go the bag and dive down into the water.

We watched in awe and admiration but never even considered trying to intrude on their turf. They were tough

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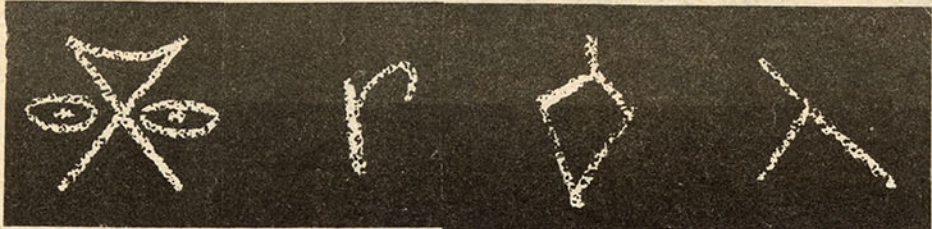


Very good

Doubtful

Kind-hearted woman

Be religious



Safe camp

If sick,
will care for you

Be prepared
to defend yourself.

You will be beaten

From "Symbols, Signs & Signets" by Ernst Lehner, Dover Books.

Hobo signs tell a lot about the uncertainty and dangers of a hobo's life.

kids, and we knew better.

Farther along the millrace toward the dam there were some wider places with groves of trees, underbrush, and some grass. Down in this low ground, maybe halfway between the powerhouse and the dam, was an old established hobo camping ground called "The Jungle." It had been there for many, many years, as long as tramps and hoboes hopped freight trains to travel around the country. Some travelers stayed a few hours, and some a day or two, but none stayed permanently, as they later did in the "Hoovervilles" during the Great Depression.

The Jungle was comfortably located for its purpose, sheltered by trees and

bushes, with convenient river water for bathing, washing clothes, and cooking. The Michigan Central yards and station were nearby, so a watch could be kept on trains coming and going and being made up in the yards. Coal for the campfire could be pilfered from coal cars. Just across the dam and west of the river the Ann Arbor Railroad had a junction point where cars were exchanged with the Michigan Central.

Not far away there were houses and church parsonages, worthwhile destinations for begging expeditions, and it was not too long a walk to the Main Street business district to panhandle and buy canned heat at the dime stores.

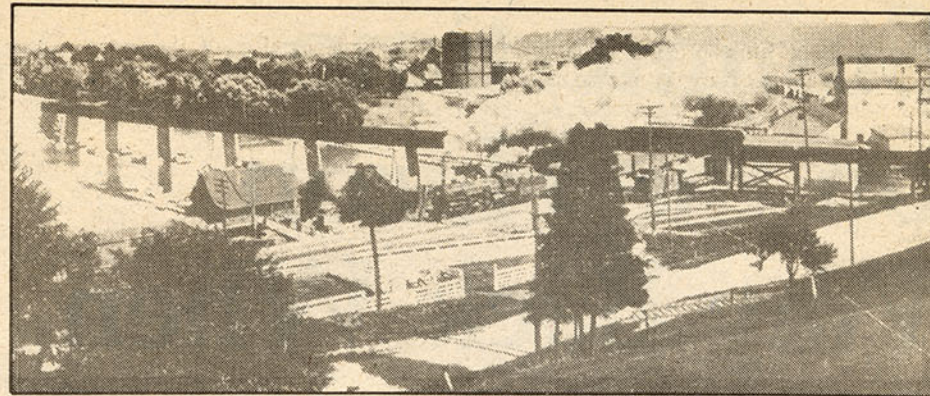
"Sterno" or canned heat was favored

by hoboes and tramps as a cheap source of alcohol during Prohibition. (Bay rum, hair tonic, and lemon extract were also drunk when bootleg or moonshine was not available at the right price.) Sterno was a paste made of wood flour and denatured alcohol, sold in small flat cans for ten cents. You were supposed to pry off the large flat lid, light the contents with a match, and put it under a can or small pot to warm the contents.

The bums used Sterno a different way. They scraped out the paste into an old rag and squeezed it until the alcohol ran out into an empty tin can. Then they drank it, with or without mixing it with water or anything else they had on hand.

Sometimes when the takings had been particularly good, the hoboes and tramps would get a party going. You would hear them play harmonicas and singing some old songs of the road. "Big Rock Candy Mountain," "Frankie and Johnnie," and "Hallelujah, I'm a Bum" were favorites. Because of the life the hoboes led, carrying everything they owned while hopping on and off trains, harmonicas were the only practical musical instrument for them, and some were extremely gifted players. They would often perform and pass the hat in the business district if the cops were out of sight.

As we walked down the towpath, we used to be able to smell the Mulligan Stew cooking, and sometimes hear a par-



MICHIGAN HISTORICAL COLLECTIONS, BENTLEY LIBRARY

Ann Arbor's hobo jungle was near the intersection of the Ann Arbor Railroad (on trestle) and Michigan Central Railroad (with the steam locomotive). The dark trees above the stream of locomotive smoke mark its approximate location on the south side of the river near the Detroit Edison complex. North Main Street is in the foreground. The photo was taken from Sunnyside on Sunset Road, now the Elks' Pratt Lodge No. 322.

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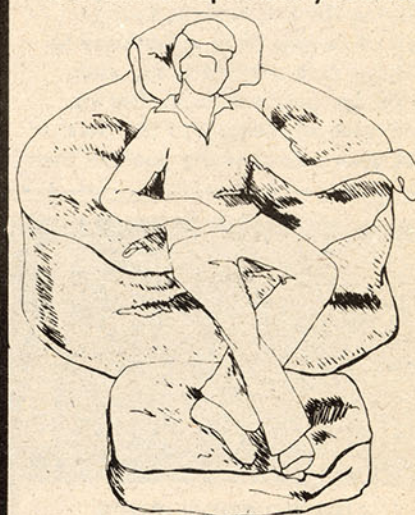
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ty going on. (Mulligan Stew was a communal dish made of any vegetables and meat gleaned from a day's begging or pilfering.)

As kids we would walk the path without a thought of danger. We knew that the bums were sneak thieves but not violent, and they knew that if they got too noisy or ever hurt anyone, their sanctuary would be destroyed and they would be severely manhandled by an outraged police and citizenry.

The Ann Arbor police tolerated The Jungle back in the 1910's and 1920's as long as the hoboes didn't cause any disturbances. Once in a while they would swoop down to the jungle and check

over its denizens after receiving a tip that some wanted criminal might be lying low there. They seldom collared anybody, but they always told everyone there to move on, which they were glad to do instead of going to jail. Sometimes in winter when it was terribly cold, the sheriff would let some bums sleep in the jail's big tank cell.

Life on the road was a hard life, and hoboes and bums suffered frequent torments: hunger, exhaustion, cold, rain, and threat of imprisonment for vagrancy. Many died from the effects of alcoholism. The welfare system, despite its faults, has been like God's mercy to these unfortunate people, and the hobo jungles are no more.



The old millrace is still there, but it does not run swiftly anymore. The Edison Argo powerhouse now stands empty, stripped of its turbines and generators, and the millrace channel near the powerhouse has been filled in to make a small park. People still fish from the riverbanks, but there are no more rowboats and the bag swing is long gone.

The Lower Town kids have found a new game to play with the millrace, and on a hot day they come to the little park by the dozen. There is a wide concrete-lined spillway very near the end of the race which goes down the bank to

the river. It slopes first down and then up, exactly like the large slides in an amusement park, and it ends in a pool at the river's edge. There are always several inches of water running down the trough, and the bottom is slippery with moss and weeds.

The kids start out running two or three at a time down the chute, but their feet soon slide out from under them, and they finish the trip on their backs and stomachs. Then they try, not always successfully, to walk or run back up the chute. They look exactly like a family of happy beavers cavorting on their woodland slide. May the place be theirs as long as the sun shines and the river runs. □

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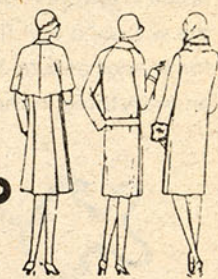
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Alaskan King

Crab Legs

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RESTAURANTS



By ANNETTE CHURCHILL

Last summer food pundit Craig Claiborne revealed in a newspaper article just how out-of-touch the aristocrats of the journalism of gastronomy like himself can be. He had finally found out about salad bars. Filled with the excitement of discovery, he shared his opinion of them with his New York Times readers. Salad bars were rather cute, he opined, though not to be taken especially seriously. But it was fun, he told us, to sprinkle all those goodies on all those crispies.

Ubiquitous to the point of becoming clichés in restaurants all over the country, salad bars are not found in the great temples of gastronomy and for good reason. As exercises in excess, they cannot be integrated into sensitively thought-out meals. But I'll bet Mr. Claiborne does not know that in thousands of restaurants in America the salad bar is the *only* edible vegetable food to be found on the menu. People who must often eat in res-

taurants thank heaven for them. Bursting on the scene ten years ago, with their huge, staged displays of fresh produce and self-service informality hinting at California origins, salad bars made any restaurant look instantly fresher and more attractive. After all those limp side dishes, how could the restaurant public fail to fall in love with salad bars?

Conceptually, salad bars descend in a direct line from other American food hits based on an almost gross abundance—things like the banana split, the Texas- or California-style taco with more different foods on it than a Mexican sees in a whole day, the Coney Island hot dog struggling for identity under its mountain of sauce and onions, "Italian" spaghetti with more sauce than pasta, and anything else ordered "with everything" or "with all the fixings." Where but in America is "all you can eat" a frequent restaurant come-on? We Americans like to pile it on.

I recently surveyed the salad bar scene in Ann Arbor, sampling eight of them in all. In each case the salad ingredients were nicely prepared, looked fresh and

attractive, and were available to customers in quantities limited only by their ingenuity in building the salad mass within the small-bowl orders. Dinner-plate-sized orders permitted unlimited returns to the bar for refills. Of the eight salad bars I visited, five offered the light sorts of ingredients you might put in a green salad at home. If a lunch of such a salad seems to call for a little extra ballast, soup and bread or rolls are everywhere available at extra cost.

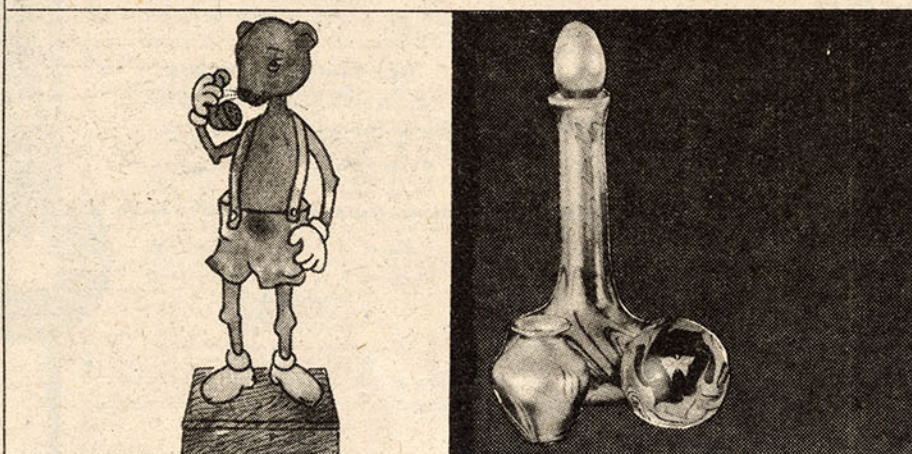
The Gandy Dancer and the Oyster Bar have soup-salad-bread combinations which are good values. The Oyster Bar spaghetti-salad-bread combination is a special luncheon bargain at \$2.25. Not only is this lunch very close in price to the elusive \$2.00 lunch, it is also very good. The soup and salad combination inexplicably costs more (\$3.25) but the mushroom soup I had was extraordinarily good, chock full of mushrooms, and worth every penny. The salad bar itself offers plenty of tomatoes, Greek olives, good homemade dressings, and the only capers in town. The display in large wooden salad bowls is inviting.

The salad bar at the Gandy Dancer is decidedly half-hearted—only five items on it on two recent visits there. Here you would really need to order a soup, but salad with chowder and bread would make a satisfying lunch for \$3.95.

Of the other three places in the simple salad category, the biggest surprise was Howard Johnson's, where a big bowl of fresh spinach and mushrooms relieved the depression I was developing as I faced one mountain of boring head lettuce after a-

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another during my peregrinations. There were mixed zucchini, carrot, and celery chunks here that had been crisp-cooked and marinated in light oil, and a very tasty kidney bean, onion, and green pepper salad held together with something creamy and thick—non-dairy potato topping, I'm afraid. It was good anyway. There was pickled red cabbage, too—all in all, a very nice salad bar.

The Ponderosa Steak House has a more than adequate ten-item salad bar which includes chopped hard-boiled egg and it costs only 99¢ for the bowl and \$1.99 for the dinner plate size and unlimited helpings. Soups and desserts are extra.

The salad bar at The Great Lakes Steak Co. is exactly like the one at the Ponderosa except for the addition of alfalfa sprouts, green goddess dressing, and a \$1.66 addition to Ponderosa's price at noon. At night Ponderosa stays the same but Great Lakes' price climbs to \$5.75 at dinner, and bread costs 45¢ extra. Great Lakes' salad components are dramatically displayed, of course, and you can order a drink there and enjoy your salad in a nautical atmosphere.

The Pretzel Bell, The Flaming Pit, and The Salad Cellar (below the Cottage Inn) interpret the word salad more broadly. At these salad bars customers can put together a substantial meal. The Pretzel Bell tries to keep its salad bar inventory at around forty items. Besides all the usual raw salad vegetables, there are a variety of bean salads, mixed salads like cole slaw and potato salad, fresh and preserved fruits, sweet combinations like fruited marshmallows and molded straw-

berry Jello, and many cheeses including cottage cheese. It's a very impressive display. Plates are kept frozen in an open-topped freezer bin—a welcome touch. The Pretzel Bell will soon triple its serve-yourself facilities and add hot dishes and Sunday brunch items like lox and bagels and eggs benedict. Even when it becomes a full-scale, hot-and-cold buffet, the salad bar items will be retained.

The Flaming Pit, under its new management, has already developed its salad bar into a full-fledged hot and cold buffet for the lunch hour. At dinner it still functions as a conventional salad bar. Ribs and sauerkraut, fried chicken, and roast beef plus chili and navy bean soup were offered on the day I stopped by. On top of all that there were perhaps twenty

salad items plus pie, fruit, and bread pudding. (\$3.75 for the whole thing.)

Down in The Salad Cellar (beneath the Cottage Inn) is a very good, very substantial salad bar. At first glance it looks small, but actually the choices here are varied, and many are hearty. Mixed salads include tunafish, macaroni, and potato. There are beans of different kinds, a big pile of pepperoni slices, spinach greens, Greek olives, and wonderful, unusual, homemade dressings. The blue cheese dressing is made tangy with beer, and a yogurt dressing with cucumber, onions, and herbs is a cloud of freshness when poured on greens. Aromatic seeds like fennel and flaked red pepper are among the less common condiments available. Garlic toast is included. A nice

assortment of fresh fruits rounds out the choices. Some thought and effort has gone into this very nice salad bar.

Overall, I feel positive about salad bars, particularly in summer. I do wish head lettuce weren't the principal green they offer. I wish the commonest dressings found in salad bars were not modeled on Kraft prototypes—too thick, too sweet, too sour, too overpowering.

But now I'll get off the fence and tell you my two favorite salad bars. One is the Oyster Bar, for its simple, attractive display, its good homemade dressings, and its excellent lunchtime combinations. Among the more substantial salad bars, I like The Salad Cellar for its modesty, originality, and first rate quality. □



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CHANGES

Theater rehabilitation specialist runs into union trouble here.

The June 8 opening of the Ann Arbor Theater in the old Fifth Forum building marked the return to Ann Arbor of owner Robert Goodrich, a University of Michigan Law School graduate.

After getting his law degree Goodrich returned home to Grand Rapids to help his father sell the Savoy, a downtown theater he had owned for thirty years. Goodrich had never considered theater management as a career, but when he was unable to find a buyer for the Savoy he decided to operate it himself.

Goodrich discovered that he could turn older theaters, like the Savoy, into money-making operations by exercising tight personal control over finances and personnel and by fixing up the theaters to make them more comfortable for his patrons. Following the nation-wide trend towards smaller theaters, Goodrich split the Savoy into two theaters, one on the main floor and one in what had been the balcony.

By following this successful strategy, Goodrich has developed a chain of twenty theaters, mostly in smaller Michigan towns like Cadillac, Big Rapids and Battle Creek. He has both bought established theaters and built a series of small theaters, usually with multiple screens.

Goodrich says he owes his Ann Arbor customers the best available films and a comfortable viewing environment. With this in mind, he has had the Ann Arbor Theater's broken seats repaired. A new projection system has been installed that will give a better picture. In the spring of 1980 the theater will close for extensive remodeling, including being split lengthwise into two smaller theaters.

Ann Arbor residents who might consider attending the Ann Arbor Theater for their evening's entertainment will have to decide if they want to cross a local union's picket line.

Goodrich has hired non-union employees to act as both managers and projectionists. Union projectionists have been working in the theater since it was built. They claim that Goodrich's manager-operators won't have the time or expertise to handle equipment problems during a show. Goodrich feels that the more sophisticated projection equipment he has installed has made hiring a union projectionist unnecessary.

He remembers Ann Arbor from his student days as a much quieter town, so he's surprised by the extensive evening street activity. He hopes to take advantage of the summer night life by scheduling later showings.

Problems renovating Old Post Office are finally settled.



Though it's been about a year since the city and county jointly assumed possession of the Old Post Office at North Main and Catherine, it'll be another half year at least until the renovation project is ready for occupancy.

The ever-unpredictable County Board of Commissioners finally agreed to pay renovation costs in proportion to the amount of space the county will use (about 75%), but only over the objections of some commissioners, largely from the eastern part of the county, who resent putting any county money into renovating the city's half of the property,

even though the county can use the city's space for fifteen years at least.

Currently Washtenaw County staff architect Elmo Fowlie's office is developing conceptual plans for how the post office space can be used by the following agencies: the County Drain Commissioner, County Board of Public Works, and County Planning Commission, the city Model Cities Legal Services, and the Huron River Watershed Council, whose two-person staff is funded by 25 area governmental units. The basement will be used to store city and county records.

Estimated cost of the renovation: \$560,000.

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Peter Max

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CHANGES



PETER YATES

Under "Matt the friendly Yugoslav," Bimbo's becomes the Cafe Dubrovnik.

Bimbo's on the Hill, the casual Italian restaurant on Washtenaw near Pittsfield Boulevard, is being transformed into the Cafe Dubrovnik. It will specialize in seafood, with some steaks as well.

Owner Matt Chutich started the first Bimbo's on East Washington in 1962. The concept, loosely modeled on the Red Garter and Your Father's Mustache in Chicago, featured Italian food, banjo music, and a peanut-shells-on-the-floor kind of fun-loving informality. It proved a great success in the middle sixties, and Chutich eventually started nearly twenty Bimbo's across the Midwest.

"I've been in the same business nearly twenty years," Chutich told me. "I got complacent, and I wanted something new." Now he has sold all his Bimbo's operations, usually to their managers. Three years ago he bought the flagging Crystal House Motel on Washtenaw at Huron Parkway and infused new life into it by establishing the popular Zelda's Greenhouse disco there.

Now "something new" for Chutich is a "first-class" seafood restaurant with valet parking, white tablecloths, no frozen food (except when fresh is not available), and no bottled salad dressing or tartar sauce. (Manager Dan Jolovic's standing offer to guests: "If you don't believe it's fresh, I give you a tour of the kitchen.")

The name for the new restaurant comes from Dubrovnik, the famous medieval city, now a resort on the Adriatic coast of Yugoslavia. At the Cafe Dubrovnik, Chutich (a native Minnesotan and second-generation Yugoslav who billed himself as "Matt the Friendly Yugoslav" at Bimbo's) has teamed up with another Yugoslav, Dan Jolovic, a former school-teacher from Belgrade who was a waiter

at Joe Muer's famous Detroit seafood restaurant for nine years. Jolovic, the new restaurant's manager, calls Joe Muer, Junior "the best teacher on this earth. He teach everyone, like your brother. He say, 'Sooner or later you guys gonna be on your own, with your own business.' Joe teach his waiters everything— how to tend bar, office work, how to cook. I can cook same as a chef."

When Muer employees leave to manage their own restaurants, Jolovic says, "Joe is looking at us with big pride, calling up: 'How you doin', buddy? You need any help?' Waiting at Joe Muer's is like going to college, and professor is teaching you."

The new restaurant opens about July 1. The dinner menu starts at \$8.50 (for broiled Boston scrod) and goes up to \$14.50 for Maine lobster. Dinners include soup, juice or fruit, bread, salad, vegetable and coffee or tea. There's also a children's menu. Lunch features sandwiches, salads, and (for about \$5) broiled fish.

Within the month Chutich's other restaurant, Gatsby's Prime Rib, in the Crystal House Motel, will become Gatsby's Charcoal Steak House. "Nobody else has real charcoal grills anymore," Chutich says. "Here you can pick out your steak [there'll be five kinds, plus lobster] and see it broiled."

Dinner prices are about \$12 for a 16 oz. steak; there is no lunch. The special \$4.95 prime rib dinner previously featured at Gatsby's was a mistake, Chutich has learned. It attracted budget-minded diners who ordered coffee instead of drinks. In the restaurant business it's axiomatic that you don't make profits off the food but off the liquor.

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Boulevard Plaza's new stores, including two for big and tall folks.

Several new stores have opened in the past month at Boulevard Plaza shopping center, on West Stadium just south of Liberty. Joining the big Farmer Jack's supermarket:

Harry's Clothing for big and tall men is one branch of a rapidly-growing Toledo-based chain started over fifty years ago by Harry Hermann. Harry's son and successor, the late Merv Hermann, supposedly hit upon the idea of specializing in hard-to-fit big men's sizes when he asked a very heavy cab driver where he bought his clothes. "L.A.," the cabbie is said to have replied, even though he lived in the Midwest.

Harry's stocks extra-long pant lengths and waist sizes from 40 to 56 inches, plus portly or stout and short portly sizes in suits. "Where department stores cut off stocking sizes, we pick them up," said store manager Matt Mehling, himself an average-size young man.

In recent years large-size customers have had a wider range of choice in styles and fabrics, Mehling said, because big and tall retailing specialists have formed the Big and Tall Association. Group buying allows members to interest clothing manufacturers in cutting larger orders and thus get better prices and style selections.

Harry's management is happy with the westside Ann Arbor location. "We don't need a mall to generate business," Mehling said. "Customers travel forty or fifty miles to the store." Hattner's in Ypsilanti and Ann Arbor Clothing in downtown Ann Arbor are the only other large-size retailers in the area.

Joel Goldberg of J. J. Goldberg men's wear next door is also happy with the location. Harry's, it turns out, is proving to be an ideal neighbor. Goldberg's sells men's sport and casual wear (sport coats, slacks, but no suits) exclusively featuring name brands in popular to medium price ranges. Goldberg is pleased to find a lot of customers who are big and tall in certain parts of their anatomy but not in others—for instance, a man who wears Harry's extra-long pants and the extra-large shirts Goldberg stocks. (Harry's shirts start at XX-large.)

The "J. J." in the Goldberg store's name stands for Joel and Jean. Joel's wife Jean manages women's ready-to-wear at the Arborland Montgomery Ward. Joel, 28, came to Ann Arbor as

a political science grad student and left school after a year. "With a good liberal arts background, you have no appreciable skills whatsoever," he remarked. So he went into retailing managing Tice's Men's Shop at Maple Village for three years, and found it awakened within him a dormant family instinct for the clothing business. Both his grandfathers and numerous uncles were ready-to-wear retailers.

Together Joel and Jean Goldberg developed the idea for their store, doing much of the design and construction work themselves, to the great displeasure of union tradesmen working on the Boulevard Plaza project. "Since we've been open," Goldberg said, "it's been like a vacation. I'm down from 85 to 65 hours of work a week."

Joel Goldberg is known among some Fifth Ward residents as the personable Democratic sacrificial-lamb candidate who ran against incumbent Republican councilman Jerry Bell in the 1978 city elections. He's still active in local politics, especially at the Pinelake Village Cooperative where he lives. He maintains a social orientation to the retailing business. "Shopping fulfills social needs, too," he believes. "We want customers to feel we're treating them as individuals and that we're concerned about how they look."

It's simply a coincidence that another new store in this small shopping center specializes in large-size clothing. Da-el's Fashions (the name stands for owners David and Elsie Evison) carries women's sportswear in half sizes for shorter women and full sizes from 14 to 24.

Up until a couple of years ago, larger women had very few fashion choices. They were limited to basic styles of dresses and separates in basic dark colors. Elsie became interested in this area of retailing by shopping with her mother and sister, who both wear large sizes.

Also in Boulevard Plaza: Warehouse Records, the first Ann Arbor store in the East Lansing-based chain; Huron Valley Travel Service; House of Quality Cleaners; Richardson's Pharmacy; and the drivers' license bureau of the Michigan Department of State, which used to be across Stadium near McDonald's.



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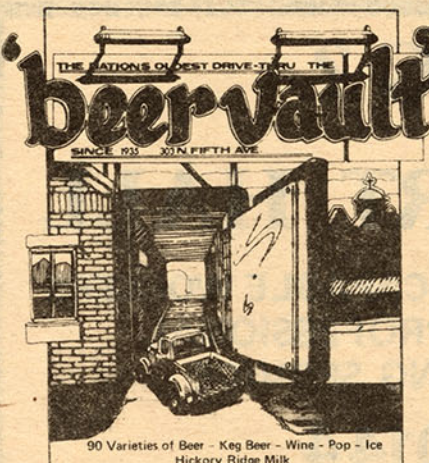
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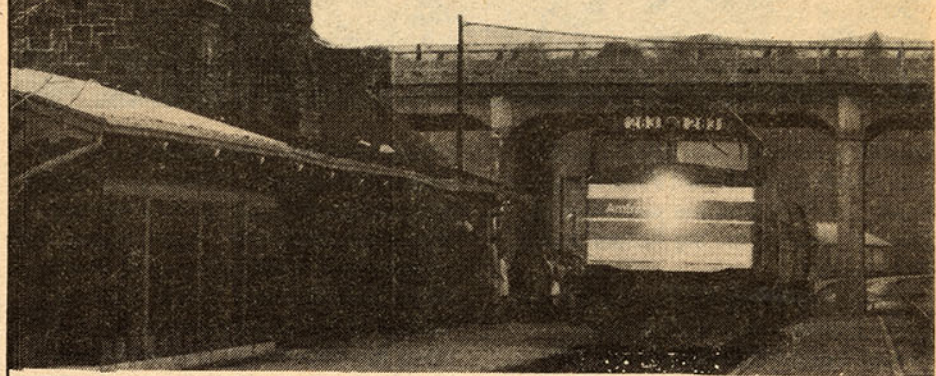


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CHANGES/continued

1969: old train station white elephant
1979: too many passengers



PETER YATES

Ten years ago, with train ridership steadily declining, Penn Central sold its big Ann Arbor train station to Chuck Muer for use as a restaurant and moved the depot to the former American Express office. In one of those ironies of modern living we've almost come to expect, train ridership took an unexpected upturn. Ridership on Amtrak's Detroit-to-Chicago run started improving steadily, and commuter traffic to Detroit has grown too.

The result? Patrons of the popular restaurant and passengers using the train station (second-busiest in the state) are competing for limited parking space. The station, which seats only 16 to 20 people and holds about 30 standees, isn't adequate to shelter winter travelers and commuters from the cold. But when work on an expansion was begun on what turned out to be restaurant property, Muer successfully issued a stop-work order and forced Amtrak to look for a more comprehensive solution to the passenger parking problem.

All this happened *before* the gas crunch this spring. Since then, commuter ridership has maintained its peak winter level instead of dropping off in good weather, as is normal. Commuters are expected to increase from 250 to 400 a day in fall, perhaps more, because

the Dearborn depot will be completely finished by then.

So the state Department of Transportation has taken over responsibility for solving the passenger station problem. Step one: it has asked the city to come up with a recommended site for a new, larger depot. Mayor Lou Belcher, upon advice of the Michigan Association of Railroad Passengers, requested that the site be close to the present station and accessible to downtown Ann Arbor.

The city planning department is currently investigating seven options, including one tongue-in-cheek suggestion to turn the Gandy Dancer into a train station—a sparking example of adaptive reuse in reverse. The planning department's study should be ready in late July; public hearings will be held in August or September, leading up to a City Council decision on the depot site, including space for passenger parking. Then the state will start work on the facility.

Meanwhile, commuting passengers won't have to stand out in the cold next winter. Alternatives are being explored for how to create more temporary waiting space at the present station. Portable classrooms could be moved west of the depot, or the canopy (which actually belongs to the Gandy Dancer) could be temporarily enclosed.

"Anatomy of a Tire"

coming soon
in the
Ann Arbor News



realized he couldn't afford to attend the university, so, with Mr. Slauson's help, he looked for a job, but to no avail. "If the influence of Mr. Slauson and his friend Mr. Lighthall won't work," he decided, "I've got to create a job for myself."

Motorcycle salvage and repair was an undeveloped field, he figured, one in which he would face relatively little local competition. He had already worked on motorcycles before—a family friend in India had one he helped maintain, and in Ann Arbor he had acquired a Harley-Davidson for \$62.50. Its wheels were originally so misaligned, he remembers, that they made *two* tracks, not one. He learned to work on the Harley and went to a mechanic for further instruction. "This fellow told me, 'I'm going to tear this motorcycle down, and you'll put it back together. And if you have any parts left, you'll tear it down again until you know where every part goes.'"

Ali Mohammed's first business, called simply "Used Motorcycles and Parts," was located at First and Huron, in the building that the Rubaiyat occupies today. Packard Motor auto sales rented most of the space and eventually took over all of it. ("The big fish swallow up the little minnows," in Mr. Mohammed's opinion.) So he moved his shop across the street to the Brown-Cress Chevrolet agency. Several years later, in 1949, he located in the basement space at 209 West Liberty, next to the Fleetwood Diner and beneath the H & R Block tax

office, where he is today.

That space, and his impending removal from it, is causing turmoil and torment in Mr. Mohammed's life right now. Building owner Al Nalli wants to expand the Al Nalli Music Annex into it. Nalli's music equipment business and recording studio is now located in the adjacent building. Last fall Nalli gave his tenant until June to find another location. Now it's June, and no available space has been found that meets Mr.

Mohammed's criteria: garage-type space, 1500 to 2000 square feet if possible, for \$350 a month tops, within walking distance of Main and Huron.

The pressure and uncertainty of his situation cause him sleepless nights and daily torment. "You may check my math," he advises a customer about to pay for a bill. "My real problem on my mind—trying to relocate—takes away so much of my mental energy, I find it hard to think straight sometimes."

In a business world that emphasizes competitive instincts and flexibility, perfectionists and moralists like Ali Mohammed are hardly destined for great success. The very fact that they survive at all is a tribute to the quality of their work. Inexpensive space is a prerequisite for their survival—and cheap space, unfortunately, is a dwindling commodity as the revitalization of downtown Ann Arbor moves steadily forward, increasing real estate values in its wake. □

Hurrah for the Red, White and Blue

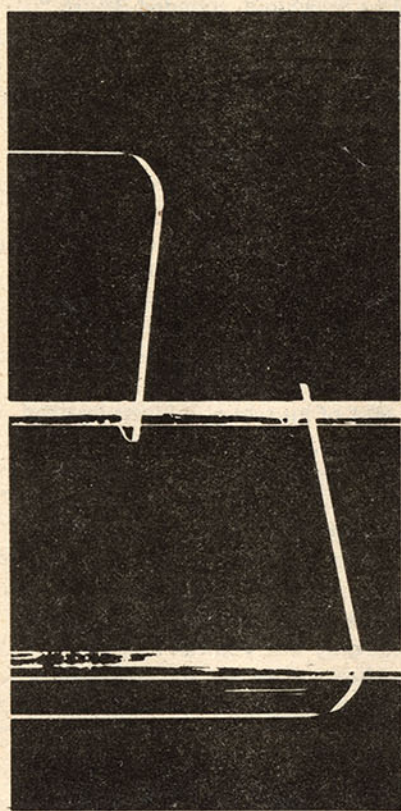
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CALENDAR

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases and additional information to Calendar Editor, Ann Arbor Observer, 206 South Main, Ann Arbor, Michigan 48104.

With a very few exceptions, events must be within Ann Arbor. Always include the address and phone number of a reachable contact person. The calendar is published a month ahead; notices for September events, for example, must arrive in August. All material received by the 15th of the preceding month can be used as space permits; material submitted later may or may not get in.

Harvey Hamburg is assistant professor at The University of Michigan Dearborn, where he teaches courses on art history and film. Mary Hunt edits the calendar and writes much of it. Evans Mirageas is an announcer and producer at WUOM; he hosts the "Music of the Masters" program. Peter Yates, Observer photographer, was pressed into service as roving reporter about gliders.

Sunday, July 1 Ann Arbor Summer Symphony

Traditional music in a decidedly non-traditional setting. The Ann Arbor Summer Symphony appears in Briarwood this afternoon in the Grand Court. Conductor Robert Culver leads the orchestra in a lighter concert designed to be taken in at leisure. The group was formed in 1974 and is composed of professional and dedicated amateur musicians. —E.M.

4:30 p.m., Briarwood Grand Court. Free.

Sunday, July 1 Brunch on the Terrace with James Dapogny, jazz piano

Dapogny, a well-known performer and U-M School of Music faculty member, plays works by Scott Joplin, George Gershwin, Fats Waller, and Jelly Roll Morton.

Two seatings at the Campus Inn Street Scene Cafe, 615 E. Huron at State. 10 a.m. buffet, with concert from 10:45 to 11:15; noon buffet, with concert from 12:45 to 1:15. The buffet includes fresh fruit, eggs, sausage, fruit crêpes, croissants and sweet rolls, juice and coffee. For reservations call 769-2200 or 769-2282.

Wednesday, July 4 Jaycee Fireworks display



This year the "Spirit of '76" July Fourth fireworks display has been relocated to the Ann Arbor Municipal Airport at South State and Ellsworth Roads. Crowds of over 30,000 had created problems at Buhr Park, the previous location.

The Ann Arbor Jaycees stage this extravaganza as a community service and solicit donations from local businesses to help cover the costs. Each year the display runs from \$2000 to \$3000 in the red.

Dusk (9:30 or 10 p.m.), Ann Arbor Municipal Airport, S. State and Ellsworth Roads. Suggested donation: \$1.

Thursday, July 5 "The Hobbit" (feature-length film for children)

10:30 a.m., 3 p.m., 7 p.m., downstairs meeting room, Ann Arbor Public Library. Tickets (free) are necessary; available at Youth Desk 2 weeks before show.

Friday, July 6 "Gaslight" (1944 film)

Psychological suspense tale with Ingrid Bergman as the new wife being driven insane by husband Charles Boyer.

2 p.m. and 7:30 p.m., Ann Arbor Public Library. Free.

Friday, July 6 Javanese Gamelan Orchestra

A gamelan is a Southeast Asian orchestra consisting of bowed stringed instruments, flutes, and a great variety of percussion instruments that produces complex music in which a melodic line is played at the same time but with slight variations by different instruments. The U-M Gamelan is sponsored by the Project on Asian Studies.

7 p.m., Burton Memorial Tower, Ingalls near North University. Free.

Friday, July 6 and Saturday, July 7 "Over the Rainbow with Harold Arlen"

A musical revue of some popular songs by composer Harold Arlen, among them: "Over the Rainbow," "Blues in the Night," "Stormy Weather," and "Let's Fall in Love." Dinner theater presented by Arbocoll Theatrics.

7 p.m., dinner at the Michigan League, 8:30 play at the adjoining Mendelssohn Theater. \$15 for dinner and theater. Call 665-0038 for reservations.

Saturday, July 7 Music in the City: Galliard Brass Ensemble

Noon, Kerrytown. Free.

Sunday, July 8 Brunch on the Terrace with the James Tatum Trio, Plus Contemporary Jazz.

See July 1 listing for details.

Wednesday, July 11 "1900" at Ann Arbor Film Cooperative

Directed by Bernardo Bertolucci, 1977. After completing the highly acclaimed sensual improvisation of *Last Tango in Paris*, Bertolucci embroiled himself in a five-year project of high ambition and mythic dimensions, the five-and-a-half hour epic, *1900*. The young director was finally able to cut the film to 245 minutes that encompass the saga of Italian society from the turn of the century to the fall of Mussolini. The stunning visuals carry us through a series of confrontations between idealistic socialism and brutal Fascism. They make *1900* one of the most important films of the decade. The international cast stars Robert DeNiro, Gerald Depardieu, Burt Lancaster, Donald Sutherland and Dominique Sanda. —H.H.

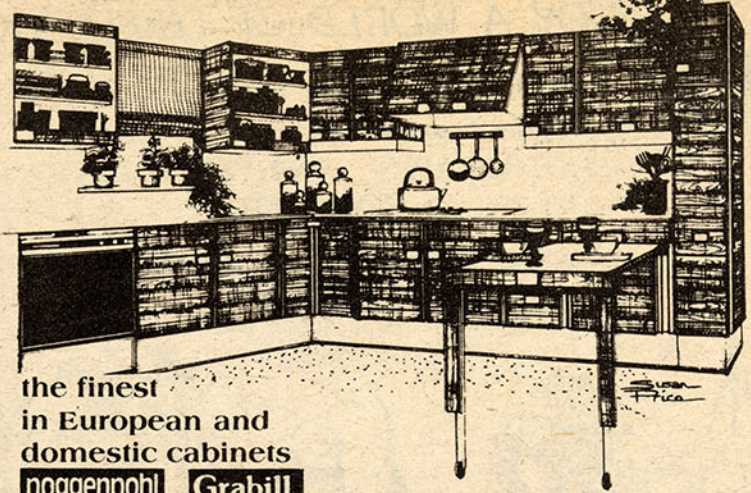
7 p.m. only, Auditorium A, Angell Hall. \$2.00

Wednesday, July 11 "Music in the Park" with the Ann Arbor Civic Band

Local musicians play under the auspices of the Ann Arbor Recreation Department.

8 p.m., West Park. Free.

Thursday, July 12 Movies for preschoolers "Frog Went A-Courtin'," "Alexander and the Car with the Missing Headlight," and "Stega"



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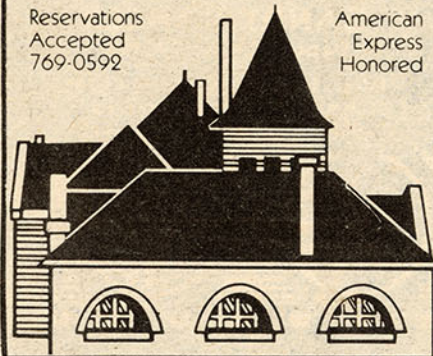
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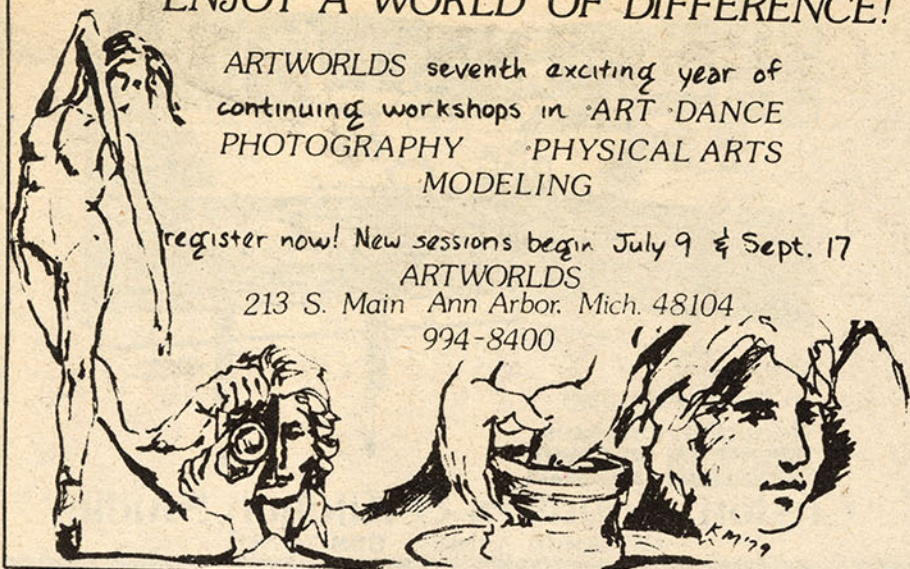
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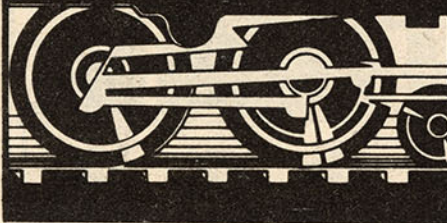
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CALENDAR /continued

Nonna." Half-hour show.

11 a.m., 3 p.m., 7 p.m., downstairs meeting
room, Ann Arbor Public Library. Tickets
(free) are necessary; available at Youth Desk
2 weeks before show.

Friday, July 13

"Shane" (1953 film)

Classic western about a feud between
cattlemen and homesteaders as seen from
a young boy's viewpoint. With Alan Ladd,
Van Heflin, Jean Arthur and Jack Palance.
Directed by George Stevens.

2 p.m. and 7:30 p.m., Ann Arbor Public
Library. Free.

Friday, July 13

Liberty Sunset Series: Contemporary
jazz with Sorise and the Danny Spencer
Band

6:30-9 p.m., Liberty Plaza (Liberty and
Division).

Friday, July 13 and Saturday, July 14

"Over the Rainbow with Harold Arlen"

See notes for July 6 and 7.

Friday, July 13

"Visions of Eight" at Cinema 2



The plan was to gather the cream of con-
temporary directors and turn them loose at the
1972 Olympics in Munich to capture the sum-
mits of athletic prowess and to give shape to
the grace and strain of competition through
cinematic expression. The sequences include
Kon Ichikawa's interpretation on the 100
meter dash; Milos Forman's satiric view of the
decathlon; Claude Lelouch focussing on the
losers; Arthur Penn on the pole vault; Mai
Zetterling on the weight-lifters; John Schles-
inger on the marathon and Michael Pfleger on the
women of the Olympics. The techniques vary
from straightforward to highly manipulative;
yet somehow lost in the rituals of sport and
art is the awful reality of that Olympiad: the
terrorist murder of eleven Israeli athletes.
—H.H.

7:30 and 9:30 p.m., Auditorium A, Angell
Hall. \$1.50

Friday, July 13

Shakespeare's "Much Ado about Noth-
ing"

Shakespeare's great comedy blends wit,
naive romance, and buffoonery. "A holiday
from the cares of the world; an entertainment
in which many shades of humor delicately
mingle to affirm the potential of human hap-
piness." Presented by Michigan Repertory
'79, part of the U-M Department of Theater
and Drama.

8 p.m., Power Center. Tickets (\$2.50 to
\$4) available at PTP Ticket office, Michigan
League, M-F noon-5 p.m. and at the door.

Saturday, July 14

Music in the City: Tom Bergeron, sax-
ophone, and Ted Harley, bass
Noon, Kerrytown. Free.

Saturday, July 14

"Wedding Band" by Alice Childress

A drama about an explosive relationship
between a lonely black woman and a white
baker who are torn between the love they feel
for each other and the hate bred from their
situation. Set in 1918 but written for con-
temporary audiences. Presented by Michigan
Repertory '79, part of the U-M Department
of Theater and Drama.

8 p.m., Power Center. Tickets (\$2.50 to
\$4) available at the PTP Ticket Office, Mich-
igan League, M-F noon-5 p.m. and at the
door.

Sunday, July 15

Brunch on the Terrace with the Jongleurs

Medieval songs from the Oxford Canonici
Manuscript (1380-1440), with lute accompani-
ment.

See July 1 for details.

Sunday, July 15

"Flood plain flora" nature walk

Fleming Creek, which flows through the
U-M Matthaei Botanical Gardens, hosts a
variety of flowers, trees, and shrubs which
grow in the muddy flats. The walk shows how
spring flooding helps develop a special habitat
on even the smallest of streams. Led by Wash-
tenaw County Parks & Recreation naturalist.

10 a.m., beginning at the Conservatory,
Matthaei Botanical Gardens, 1800 N.
Dixboro Road.

Sunday, July 15

Noel Coward's "Hay Fever"

A summer weekend's frolic at an eccentric
household. The mistress of the house, a retired
empress of the London stage, creates high com-
edy from the tedium of domestic life. Pre-
sented by Michigan Repertory '79, part of the
U-M Department of Theater and Drama.

2 p.m., Power Center. Tickets (\$2.50 to
\$4) available at the PTP Ticket Office,
Michigan League, M-F noon-5 p.m.
and at the door.

Sunday, July 15

"Metropolis" at Cinema Guild



Directed by Fritz Lang. In 1926 the
German film industry lavished unprecedented
expenditures to produce this disturbing specta-
cle of a totalitarian future which, in its central
theme (the threat of mankind's enslavement by
its own machinery) prefigures the modern
science fiction classic 2001. Though the film
is marred by bad acting and bad politics
(Hitler loved it), its power derives from the epic
sensibility of Fritz Lang's visions—visions of
dehumanized masses subjected to geometric

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patterns, visions of a monolithic urban organism (based on Lang's experience of the skyline of New York), and visions of the dark terrors embodied in the clash between mystical evil and futuristic technology. Horror film buffs will enjoy the prototypical "creation scene" of the sinister Rotwang's robot Maria and the strangely erotic dance of the robot which follows. —H.H.

8 p.m. only, Old Architecture Auditorium on Monroe. Free.

Sunday, July 15

Eugene O'Neill's "Ah, Wilderness!"

This nostalgic portrait of a small-town New England family in 1906 has been called "a sunny, uncomplicated comedy of adolescence and peaceful middle age," unlike O'Neill's other major works. Presented by Michigan Repertory '79, part of the U-M Department of Theater and Drama.

8 p.m., Power Center. Tickets (\$2.50 to \$4) available at the PTP Ticket Office, Michigan League, M-F noon-5 p.m. and at the door.

Monday, July 16

Shakespeare's "Much Ado about Nothing."

See listing for July 13.
8 p.m., Power Center.

Tuesday, July 17

"Wedding Band" by Alice Childress

See listing for July 14.
8 p.m., Power Center.

Wednesday, July 18

Noel Coward's "Hay Fever"

See listing for July 15, 2 p.m.
8 p.m., Power Center.

Wednesday, July 18

"Music in the Park" with the Ann Arbor Civic Band

8 p.m., Hunt Park (Sunset Road at Spring Street). Free.

Thursday, July 19

Scottish Chamber Orchestra



For decades Scotland has been justly proud of its two major orchestras. This summer the Scottish Chamber Orchestra, the smaller of the two, will be in Ann Arbor for a concert in the Summer Fare series sponsored by the University Musical Society. A special note for Ann Arborites is the fact that pianist Martha Naset, a student of the U-M's Gyorgy Sandor, will be the soloist. —E.M.

8:30 p.m., Hill Auditorium. Tickets (\$7, \$5.50, \$4) at Burton Tower. Call 665-3717 for more information.

Thursday, July 19

"The Reluctant Astronaut" (feature-length film for children)

10:30 a.m., 3 p.m., 7 p.m., downstairs meeting room, Ann Arbor Public Library. Tickets (free) are necessary; available at Youth Desk 2 weeks before show time.

Thursday, July 19

Eugene O'Neill's "Ah, Wilderness!"

See listing for July 15, 8 p.m.
8 p.m., Power Center.

Friday, July 20

"The Longest Day" (1963 film)

Dramatic re-enactment of D-Day based on Cornelius Ryan's novel, with John Wayne, Henry Fonda, Richard Burton and many other stars in cameo parts.

2 p.m. and 7:30 p.m., Ann Arbor Public Library. Free.

Friday, July 20

Liberty Sunset Series: Dance Theater 2 and Friends (Modern Dance)

7-9 p.m., Liberty Plaza (Liberty and Division).

Friday, July 20

Noel Coward's "Hay Fever"

See listing for July 15, 2 p.m.
8 p.m., Power Center.

Saturday, July 21

Music in the City: Young People's Theatre Repertory Company



Noon, Kerrytown (North Fifth Avenue at Detroit Street). Free.

Saturday, July 21

"New Music and Jazz"

Program to be announced. Call 764-5596.
8 p.m., Pendleton Room, Michigan Union. Free.

Saturday, July 21

Eugene O'Neill's "Ah, Wilderness!"

See listing for July 15, 8 p.m.
8 p.m., Power Center.

Sunday, July 22

Brunch on the Terrace: Music of Sundrie Kindes

Baroque and classical music by a women's ensemble.

See July 1 listing for details.

Sunday, July 22

Shakespeare's "Much Ado about Nothing"

See listing for July 13.
2 p.m., Power Center.

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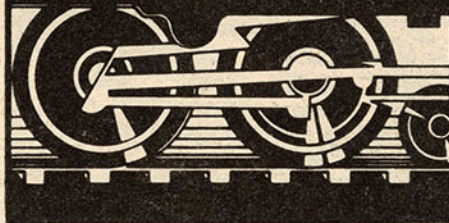
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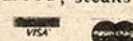


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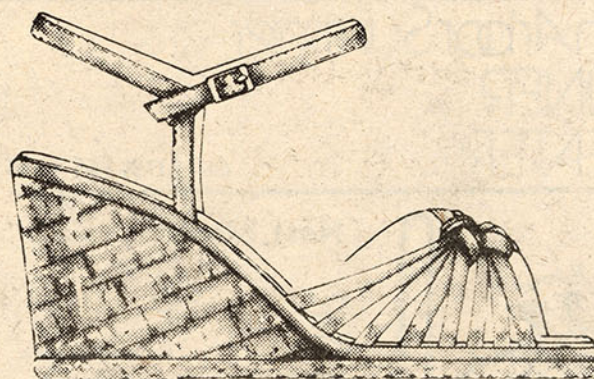
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CALENDAR/continued

Sunday, July 22
Fashion Show

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8:30 p.m. at Second Chance, 516 E. Liberty. \$3.

Sunday, July 22
"Wedding Band" by Alice Childress
See listing for July 14.
8 p.m., Power Center.

Tuesday, July 24
"The Thief of Bagdad" at Ann Arbor
Film Cooperative



Produced by Alexander Korda, 1940. You must take the kids on a break from the art fair to discover this timeless Technicolor pageant. The tales of the Arabian nights spring to the screen through the artistry of special-effects wizard William Cameron Menzies. Menzies and his cohorts created a fairyland of extravagant colors animated by flying horses, magic carpets, beauteous princesses, surreal gardens, teeming bazaars and gleaming palaces. Sabu is the little thief, Conrad Veidt is the evil grand vizier, and Rex Ingram is the gigantic genie who proclaims, "Everything is possible when seen through the eyes of youth." —H.H.

7 p.m. only, Auditorium A, Angell Hall. Free.

Tuesday, July 24
Organist Marilyn Mason

The U-M organ faculty is renowned nationwide for its commitment to frequent public performances. Marilyn Mason travels often, and her Ann Arbor recitals are rare. The First Unitarian Church's organ is not a large instrument, but what it lacks in size is made up for in clarity. The room is comfortable, and Mason has a knack for picking a program appropriate to the setting. —E.M.

8:30 p.m., First Unitarian Church, 1917 Washtenaw.

Thursday, July 26
Movies for preschoolers: "Hercules," "Make Way for Ducklings," and "Tikki Tikki Tembo."

11 a.m., 3 p.m., 7 p.m., downstairs meeting room, Ann Arbor Public Library. Tickets (free) are necessary; available at Youth Desk 2 weeks before show. Half-hour presentation.

Thursday, July 26
Ann Arbor Summer Symphony Art Fair
concert

Music by Rossini, Berlioz, Haydn, Edward German, Richard Strauss, Benjamin Britten, and Eduard Strauss. Robert Culver conducts the 100-piece volunteer community orchestra.
8:30 p.m., Hill Auditorium. Free.

Friday, July 27
"The Agony and the Ecstasy" (1965 film)

Charlton Heston plays Michelangelo and Rex Harrison is Pope Julius II in the film based on Irving Stone's novel.

2 p.m. and 7:30 p.m., Ann Arbor Public Library. Free.

Saturday, July 28
Ann Arbor Medieval Festival

Selected performances from the 1979 repertoire. See August 4 listing.

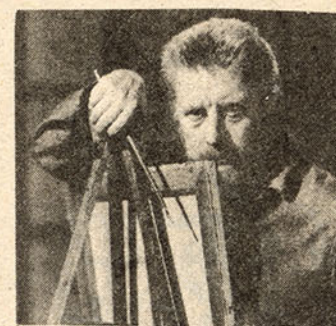
11 a.m., West Park; 3 p.m., Burns Park.

Saturday, July 28
"Lion in Winter" at Cinema 2.

Directed by Anthony Harvey, 1968. It's the twelfth century, and King Henry II and his queen are having a bit of a domestic haggle over the matter of the succession. The repartee is thick and furious because the royal couple are played with dash and bravura by one of the most dynamic pairings to command a screen, Peter O'Toole and Katherine Hepburn, as the irrepressible Eleanor of Aquitaine. The dialogue may be lacking in authenticity, but you come for the theatrical fireworks, not for the history lesson. Also starring Anthony Hopkins as one of the sons vying for the throne. —H.H.

7:30 and 9:45 p.m., Auditorium A, Angell Hall. \$1.50.

Saturday, July 28
"Lust for Life" (Vincente Minnelli, 1956)
"Moulin Rouge" (John Huston, 1953)



Kirk Douglas in "Lust for Life"

Another art fair treat. Minnelli's film powerfully evokes the heroic career of Vincent van Gogh, from his dreary and disheartening work as a missionary in the mining regions of Belgium to his tempestuous relationship with Gauguin at Arles, to his final tortured masterpiece, the "Wheatfield," with its ominous crows. Kirk Douglas is a man possessed in this arduous role, and Anthony Quinn creates a memorable Gauguin. In both cases, the physical resemblance of actor to artist is uncanny. The sumptuous canvases of the Dutch genius come to life on the screen.

Even more convincing is the aura and the sordid charm of fin-de-siècle Montmartre captured in Huston's *Moulin Rouge*. This is the sad but beautiful story of Toulouse-Lautrec,



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the dwarf painter, tablecloth scrawler and poster artist, and all the tawdry characters portrayed in his work are vividly recreated on film. With Zsa-Zsa Gabor and José Ferrer (who walked on his knees to simulate the stature of the artist). —H.H.

"Lust for Life," 8 p.m. "Moulin Rouge," 10 p.m. Modern Language Building, (Thayer and Washington), Auditorium 3. Free.

Sunday, July 29

Ann Arbor Medieval Festival

Selected performances from the 1979 repertoire. See August 4 listing.

11 a.m., The Ark lawn, 1421 Hill Street.
3 p.m., Arboretum.

Sunday, July 29

"Lakeshore nature walk"

In summer the Park Lyndon pond displays a rainbow of colors of red, white, yellow and purple—the result of the pond's many aquatic wild flowers. Some can be eaten and some eat insects! Your feet will get wet, so wear sneakers or boots. Led by Washtenaw County Parks & Recreation naturalist.

10 a.m., Park Lyndon, North Territorial Road one mile east of M-52. Meet in the easternmost parking lot.

Sunday, July 29

Brunch on the Terrace: a medieval entertainment

The Collegium Musicum presents a miniature medieval festival—a little circus with jugglers, tumblers, theater, and music.

For details see July 1 listing.

Monday, July 30

Pianist Philippe Entremont

The French pianist is in Ann Arbor for a series of master classes at the School of Music, and his concert in the air-conditioned Rackham Auditorium is sure to be a delight. The program includes Préludes by Debussy, the Prokofiev Second Sonata, the Schumann Symphonic Etudes, and portions of Brahms' Op. 118.

8:30, Rackham Auditorium. Tickets (\$7-\$5.50, \$4) at Burton Tower. Call 665-3717 for more information.

Any weekend Napoleon Soaring Club



Gliders can be viewed in action every weekend on a bumpy strip of farmland (christened Rossettie Field after its owner) at the corner of M-52 and Pleasant Lake Road north of Manchester. The Napoleon Soaring Club welcomes visitors. On summer weekends there are usually 20 club members waiting to fly in the four club-owned gliders, so flights are short, with an airplane tow to 2,000 feet and a 20-minute flight.

Tuesday, July 31 University of Michigan Chamber Orchestra

This ensemble, one of the finest on campus year-round, always seems to play for the sheer joy of it. Its performances are always polished and, most important, enthusiastic, due in large part to the energy of its conductor, Paul Makanowitzky. Sponsored by the School of Music. —E.M.

8 p.m., Hill Auditorium. Free.

Thursday, August 2

"The Railway Children" (feature-length film for children)

10:30 a.m., 3 p.m., 7 p.m., downstairs meeting room, Ann Arbor Public Library. Tickets (free) are necessary; available at Youth Desk 2 weeks before show time.

Friday and Saturday, August 3 and 4

Ann Arbor Medieval Festival: "The Son of Getron" liturgical drama

9 p.m., St. Thomas Church, 520 Elizabeth.

Saturday and Sunday, August 4 and 5 Ann Arbor Medieval Festival

To celebrate its tenth anniversary, the Ann Arbor Medieval Festival is expanding its usual range of enthusiastically-celebrated festivities to include a May Pole dance in which the audience can participate, medieval games, and a unicorn hunt. For the big weekend at the School of Music, all art forms are represented in an approximation of a medieval fair. Craftspeople display their wares, musicians play early instruments, dancers perform stately court dances and energetic Morris dances, and other attractions include mimes, chivalric lords and courtly ladies, jugglers, tinkers, fools, wandering minstrels bewailing their loves, buffoons, and Merlin conjuring various mysteries.

Plays to be performed this year include "Noah," a mystery play from the Wakefield Cycle; "The Washtub," a French farce; "The Emperor of the Moon," a commedia del arte piece; and "The Operation," a play in the medieval style.

The exact schedules aren't lined up until mid-July. For particulars, watch for articles in local daily papers, or call Heidi Gottfried at 994-6594.

10 a.m. to dusk, School of Music grounds, North Campus. Free.

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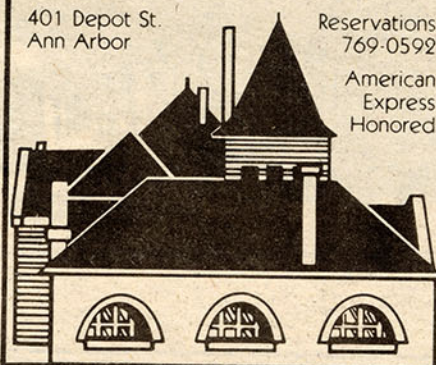
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PETER YATES

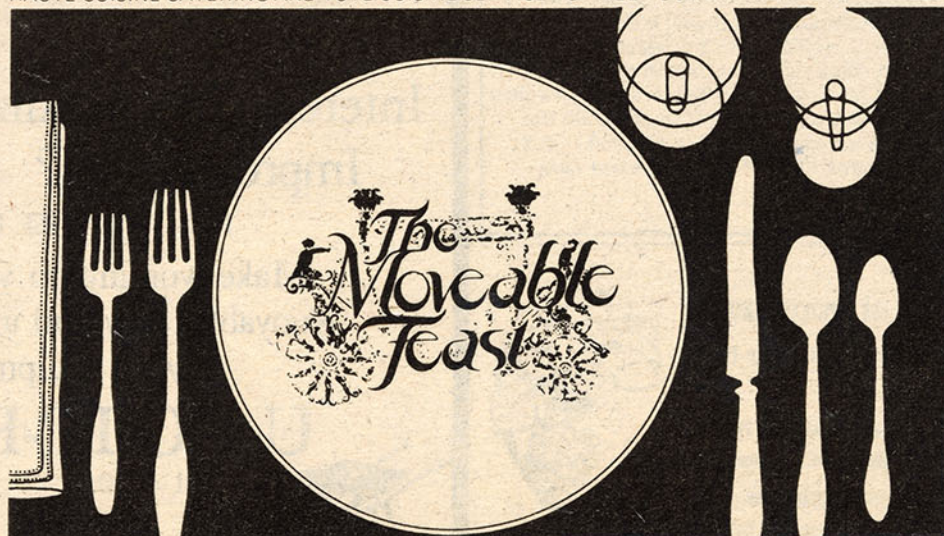
When this photo was taken, South Main Street was unpaved, with a rough cobblestone gutter and sidewalks of brick (as to the left of the house) and plank (as in front of the house). The photo was snapped sometime between 1890 and 1905, judging from the boy's velocipede in front. Larger back yards on the West Side were often miniature farms like this with chickens, pens, big gardens, and various small sheds. (Houses in the background of this photo are on West Jefferson.)

By the time the Yankee Trader Antiques moved into 512 South Main in 1966, the street had long ago changed from a residential neighborhood to a low-intensity commercial area, with a large number of auto-related business (gas stations, auto parts, and tire stores).

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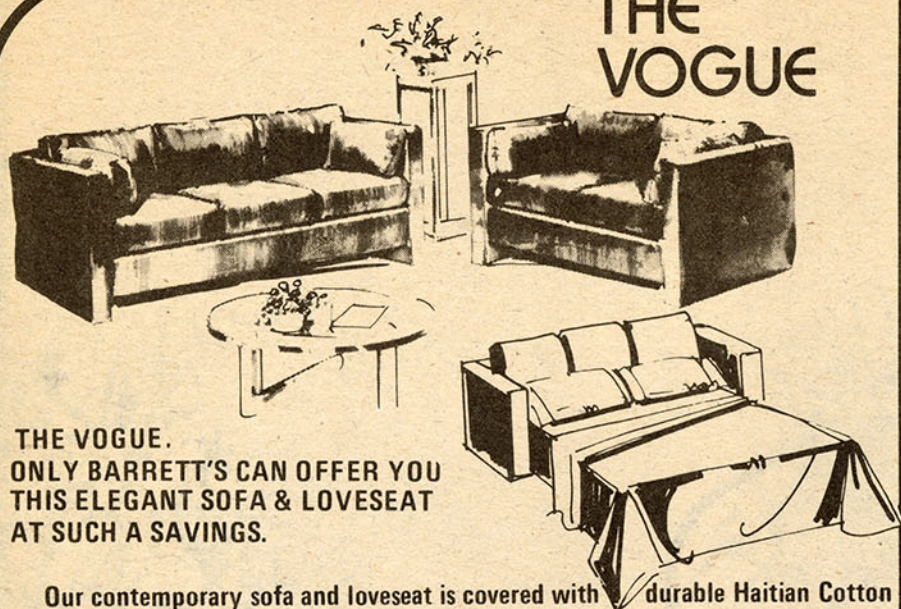


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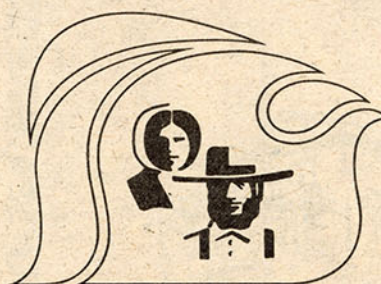
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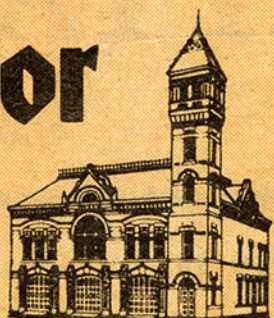
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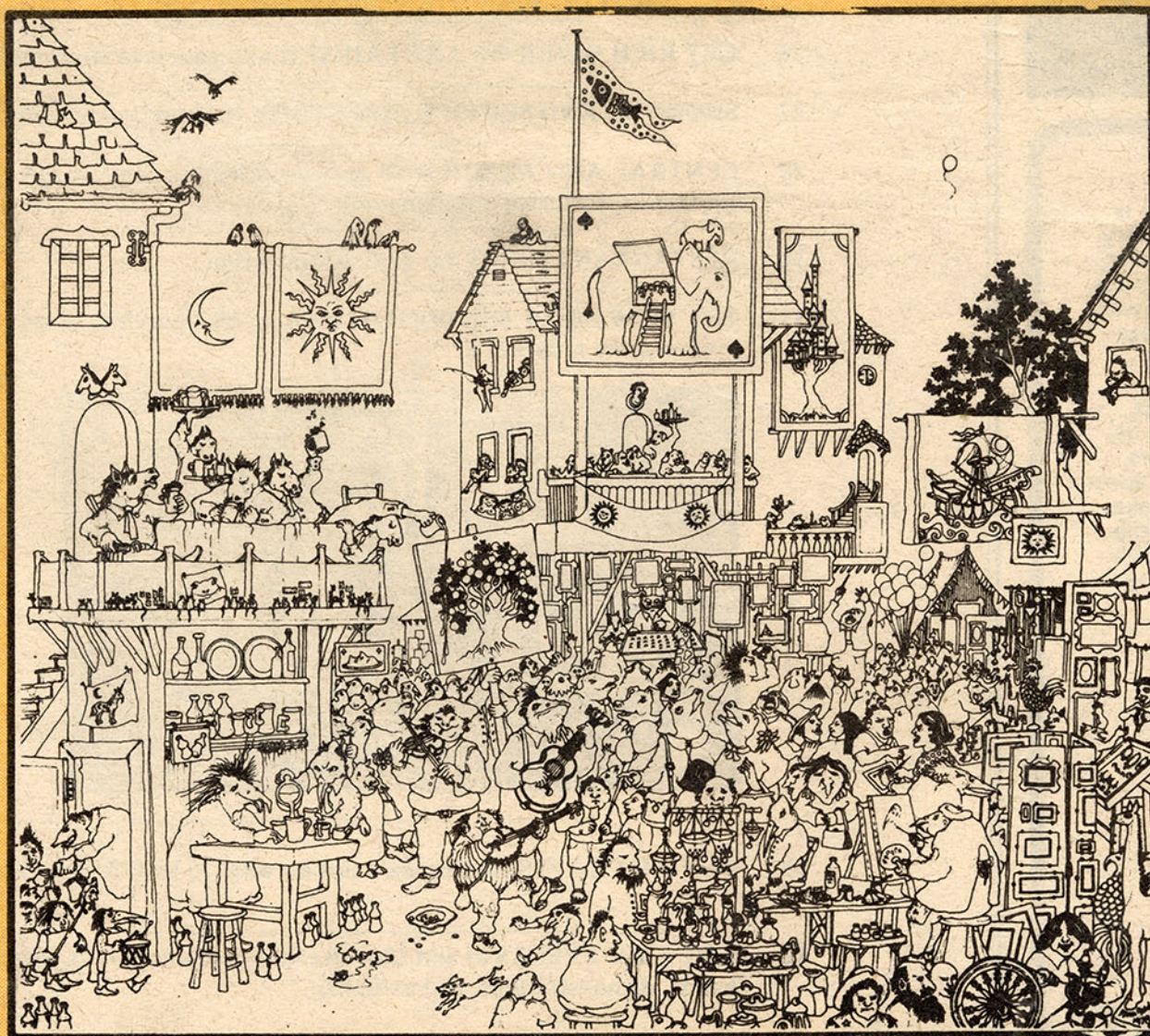
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Observer

ART FAIR GUIDE

1979



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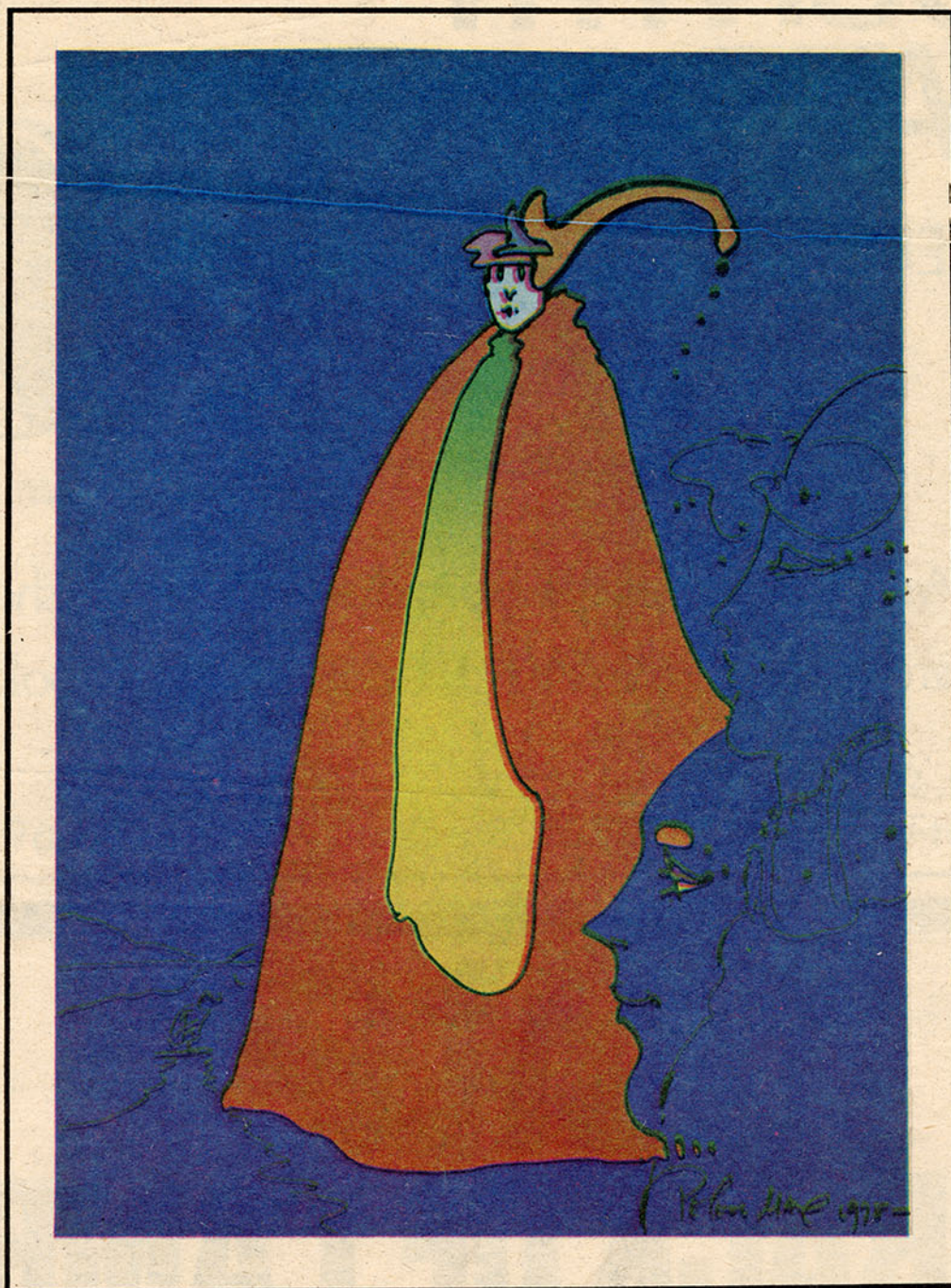
Ann Arbor Observer ART FAIR GUIDE 1979

COVER: An art fair fantasy by Allan Reid

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The Ann Arbor Observer ART FAIR GUIDE is a special edition of the Ann Arbor Observer, 206 South Main Street, Ann Arbor, Michigan 48104. Telephone (313) 769-3175. Publishers: Don and Mary Hunt. Associate publisher: Marla Camp. Art Fair editor: Mary Hunt. Art director: Marla Camp. Art Fair sales: Nina Finkbeiner, Vi Heise, Kate Jones, Marguerite Melander. Production: Judy Stone, Joan Gellatly.

Peter Max



The Valentine Gallery is proud as well as pleased to invite you to spend 'A Day at the Gallery.'

Now in progress is a one-man showing of the legendary Peter Max.

Included in the show are paintings and drawings from his early works which brought Max to the public eye and which made him one of the most viewed artists in the world. Also in the show are some newer works which allow you to see the versatility of subjects, moods, and media. The styles are too numerable to mention, and too varied to compare. Please come and enjoy the world of Peter Max.

Peter Max will be appearing at the Valentine Gallery for a reception in weeks to come. For information, call, write, or stop by the Valentine Gallery, 245 East Liberty (in the East Liberty Plaza), 662-7474.

Other artists to be represented:

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Jenkins
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Lautrec
Magritte
Matisse*
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Miro*
Moore
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Papart

Picasso
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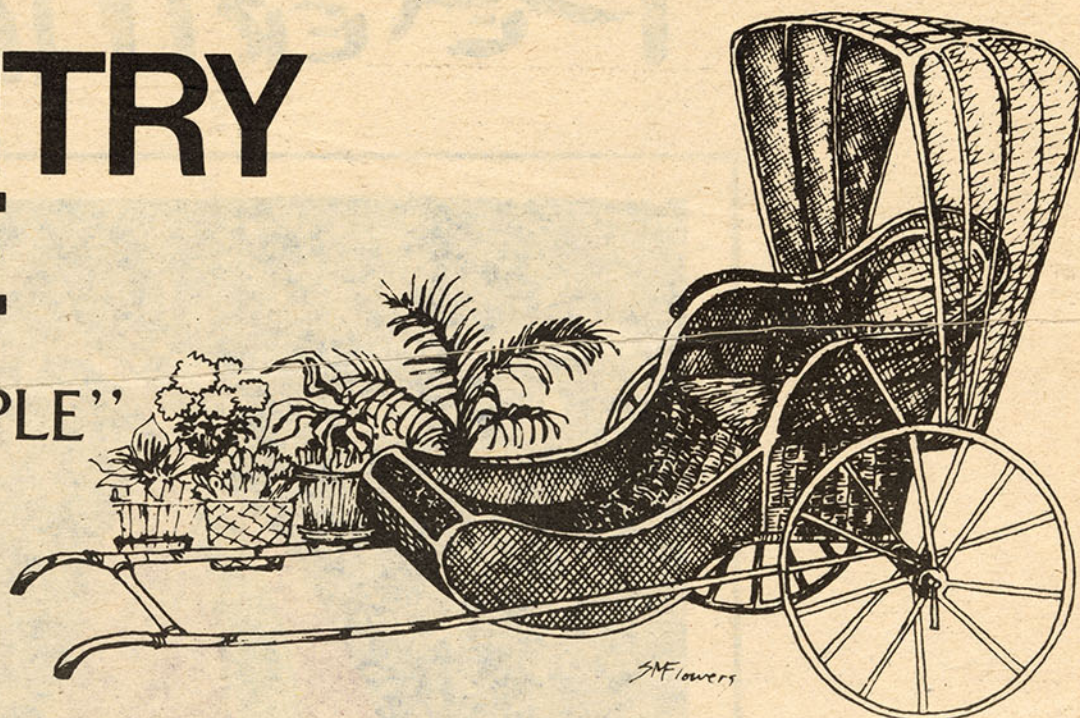
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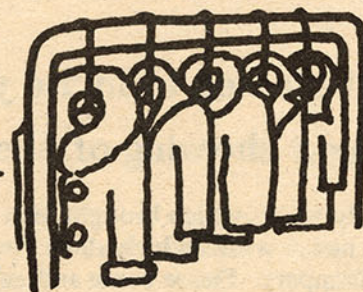
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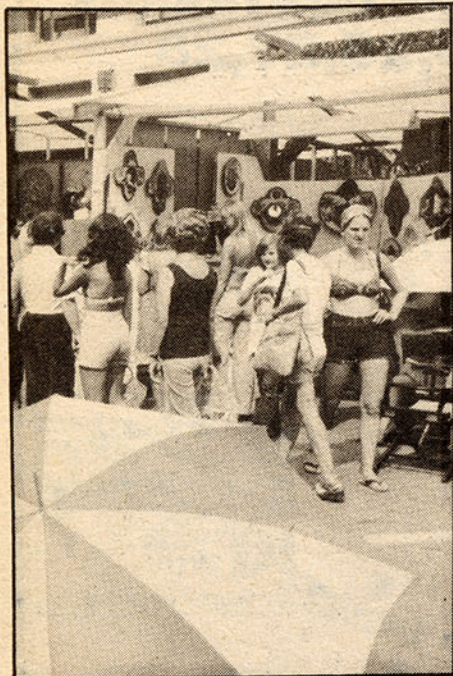
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Art Fair Sale: Wednesday, July 25 until Saturday, July 28.

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Wallaby, Inc.

A visit to the Ann Arbor art fairs can be more of a challenge than some people expect. July is the hottest month of the year in Ann Arbor, and the Art Fair has typically taken place during notable heat waves. This year the fair dates were moved a week later, to the fourth week of the month, because of next year's Republican convention in Detroit. It remains to be seen whether a later date will break the art fair weather jinx.

For suggestions on negotiating the fair as comfortably as possible, we contacted several art fair veterans and came up with these ideas:

1. *Outfit yourself sensibly:* comfortable flat shoes, a hat for the sun, suntan lotion or a cover-up if you're out all day and unaccustomed to strong sun. A canteen or thermos for water or tea will enable you to avoid long lines at refreshment stands when you only want something cold to drink. Eating before going to the fair helps avoid the real possibility of heat stroke. Tea and lemonade are better for you than carbonated pop, we're told. The carbonation can cause a harmful potassium reaction during heat stress.

2. *Park your car where you can leave it all day;* then forget about it. Vehicular movement is difficult during the fair, and parking is worse. Ample parking is available at Pioneer High (South Main

and Stadium), Briarwood, Arborland (Washtenaw and US-23), and Plymouth-Green Shopping Center (Plymouth Road and US-23), with connecting bus service. See map on page 6.

3. *Choose what part of the fair and what events you want most to see.* You can't hope to see the entire fair in an afternoon or an evening. It could be done (with some hurry) in an afternoon and evening together, but with so much to see (1050 artists and over 100 events plus lots of tempting bargain tables in front of stores), the whole thing can become a blur unless you are selective.

Entertainment provides a change of pace from looking at objects. Our schedule of events (page 42) compiles nearly all pre-scheduled entertainment at fair time into a single calendar.

4. *Take advantage of the shuttle bus and shuttledecker* (see page 6 and centerfold) to cut down on walking. Remember, it's 1 1/4 miles of almost wall-to-wall people from one end of the fair at South University and Forest to the other end at Main and Huron.

5. *Time your visit to suit your needs.* Mornings are cooler and less crowded, evenings are busier. Wednesday morning offers the best selection, of course, and attracts many serious buyers. Thursday morning is the slowest, most unhurried time. Out-of-town visitors make Friday night and Saturday the busiest of all. The Main Street end of the fair is less intense and supplied with somewhat more restaurant seating.

6. *Don't push yourself.* When you're tired, move out of the mainstream and take a rest in the shade. Or stop at a restaurant for a relaxing meal or snack. (See our condensed restaurant directory on page 30.)

Heat, sun, and over-exertion can lead to fainting, heat exhaustion, and worse. For emergencies there is a Red Cross trailer at the corner of South and East University; or dial 911 for help. □

ABOUT THE COVER

Allan Reid creates extremely detailed pen-and-ink drawing and etchings which often incorporate animal characters and elements of Nordic folklore and medieval landscapes. An Ann Arbor resident, he has exhibited in the Ann Arbor Street Art Fair on South University since 1969. He also has a gallery for visitors in his home on Second Street.

Reid makes nearly all his living from art fairs, so he's quite familiar with the crowds and carnival atmosphere that inspired the gently satirical art fair fantasy that appears on our cover. It's full of surprising and inexplicable details: restaurant scenes, a nursery school class on a visit, a tiny mouse art fair off to one side. . . and much more.

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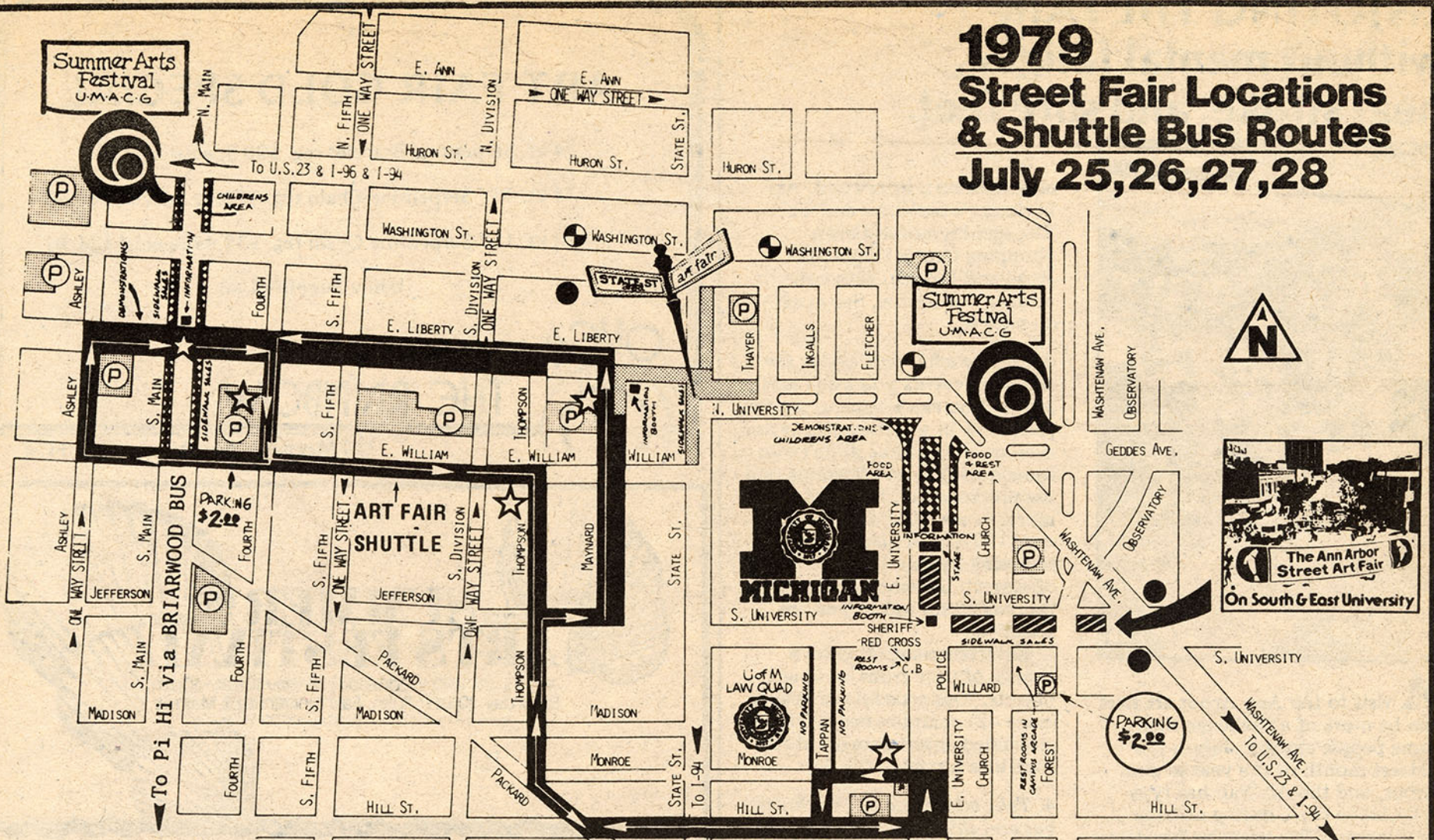
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1979 Street Fair Locations & Shuttle Bus Routes July 25, 26, 27, 28



Art Fair Shuttle Schedule

SHUTTLE BUS PICK UP POINTS

SHUTTLE BUS ROUTES

WASHTENAW BUS STOP

BRIARWOOD BUS STOP

Prior to 6:45 p.m. you may catch the Plymouth Express at Pioneer, or the Briarwood Express at 4th and William to get to and from Pioneer. After 6:45 use the Art Fair Shuttle.

10:15 outbound to Pioneer High and Briarwood only. The shuttle bus that arrives at Fourth and William at 10:15 transfers to no buses. The last time you can transfer at Fourth and William to all areas is at 9:50 p.m.

LIB/MAIN	4th/WILLIAM	WILLIAM/THOMPSON	EAST U./SOUTH U.	NICKELS ARCADE	4th/WILLIAM	LIB/MAIN	4th/WILLIAM	WILLIAM/THOMPSON	EAST U./SOUTH U.	NICKELS ARCADE	4th/WILLIAM
9:43	9:45	9:50	10:00	10:05	10:10	4:13	4:15	4:20	4:30	4:35	4:40
10:13	10:15	10:20	10:30	10:35	10:40	4:43	4:45	4:50	5:00	5:05	5:10
10:43	10:45	10:50	11:00	11:05	11:10	5:13	5:15	5:20	5:30	5:35	5:40
11:13	11:15	11:20	11:30	11:35	11:40	5:43	5:45	5:50	6:00	6:05	6:10
11:43	11:45	11:50	12:00	12:05	12:10	6:13	6:15	6:20	6:30	6:35	6:40
12:13	12:15	12:20	12:30	12:35	12:40	6:43	6:45	6:50	7:00	7:05	7:10
12:43	12:45	12:50	1:00	1:05	1:10	7:13	7:15	7:20	7:30	7:35	7:40
1:13	1:15	1:20	1:30	1:35	1:40	7:43	7:45	7:50	8:00	8:05	8:10
1:43	1:45	1:50	2:00	2:05	2:10	8:13	8:15	8:20	8:30	8:35	8:40
2:13	2:15	2:20	2:30	2:35	2:40	8:43	8:45	8:50	9:00	9:05	9:10
2:43	2:45	2:50	3:00	3:05	3:10	9:13	9:15	9:20	9:30	9:35	9:40
3:13	3:15	3:20	3:30	3:35	3:40	9:43	9:45	9:50	10:00	10:05	10:10
3:43	3:45	3:50	4:00	4:05	4:10	10:13	10:15				

BUS ROUTES TO SHOPPING CENTER PARKING LOTS

Between Briarwood and Downtown

"Briarwood" bus leaves Fourth & William every 15 minutes between 3:15 pm and 5:45 pm, every half hour on the quarter hour between 9:00 am and 2:45 pm.

"Plymouth" bus leaves Briarwood every half hour on the half hour (10 am, 10:30 am, etc) between 7 am and 6:30 pm, every quarter hour between 3:45 and 5:15.

Downtown to Briarwood trip takes 15 minutes. Fare is \$.35.

Between Plymouth Mall (at Plymouth and Huron Parkway) and Downtown

"Plymouth" bus leaves Fourth and William every half hour between 9:15 am and 3:45 pm, every 15 minutes between 4 pm and 5:45 pm. Last bus at 6:15 pm.

"Briarwood" bus leaves Plymouth mall every half hour between 8:07 and 3:22, every quarter hour between 3:37 and 6:22.

(Times on the half hour are, for example, 8:07, 8:37, etc. Times on the quarter hour are 3:37, 3:52, 4:07, 4:22, etc.)

Downtown-Plymouth trip takes 22 minutes in either direction. Fare is \$.35.

Between Plymouth-Green Mall (at US-23) and Downtown

The "Liberty Shuttledecker" double decker bus leaves the northeast corner of the Marriott Inn parking lot each half hour on the hour. Fare is \$.50.

Between Arborland (on Washtenaw at US-23) and Downtown

"Washtenaw" bus leaves Arborland every half hour between 8:15 am and 4:15 pm, every quarter hour between 4:30 and 5:45. Last bus at 6:15.

"Washtenaw" bus leaves Fourth and William for Arborland every half hour between 8:45 and 3:45, every quarter hour between 4 pm and 5:45 pm. Last bus at 6:15. Monday-Friday only. Arborland trip takes 30 minutes.

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PIRAGES BOOKS: Phillip Pirages 994-5451
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316 S. State Tu-Sat 11-5:30

WEST SIDE BOOKS: Jay Platt 995-1891
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THREE FAIRS IN ONE

For four days each July central Ann Arbor turns into something approaching a giant Middle Eastern bazaar, with booths, bargains, music, and wall-to-wall people. It started years ago as the Ann Arbor Street Art Fair on South University. Now it's three separate art fairs around the campus and on Main Street, too, with over a thousand artists.

Many fair goers don't realize the significant differences among the three fairs. The Ann Arbor Street Art Fair on South University is the oldest, and it is juried on the basis of quality (see story on page 5.)

The established reputation of the Street Art Fair drew the crowds which induced other groups to sponsor and start simultaneous fairs.

The Summer Arts Festival, now on East University and on Main Street, began in 1970 when university students and other craftspeople who weren't part of the Street Art Fair started their own free (i.e., non-juried) fair. Out of it grew the University of Michigan Artists' and Craftsmen's Guild, which runs the Summer Arts Festival (see story on page 8.)

The State Street Art Fair, organized by the State Street Area Association, is held on Liberty, Maynard, and North University Streets. It was started in 1961. Its exhibitors are now being juried, too. (See story on page 22.)

Artists and special events make the fairs more than a huge temporary shopping center for art, crafts, and clearance bargains. You can talk directly to the artists about their work, something you can't do in a gallery or store. Demonstrations illustrate the process of producing art and crafts.

Outdoor concerts and special performances abound at the art fair. (See events calendar, page 42.) Many of Ann Arbor's most popular musical groups perform at the art fairs each year, providing fairgoers with an outstanding opportunity to sample the city's folk, rock and jazz scene at no cost.

The art fair is a four-day extravaganza in the grand American tradition of too much of everything. To enjoy yourself without doing yourself in, it's important to plan your fair-going strategy. We hope this guide, with its detailed information on the fairs and artists, on events, and on shopping, will be a help. □

Disco & Dialogue



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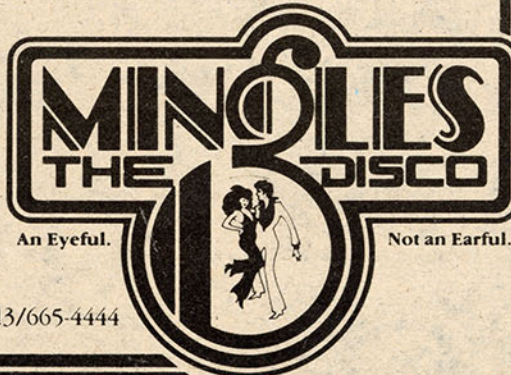
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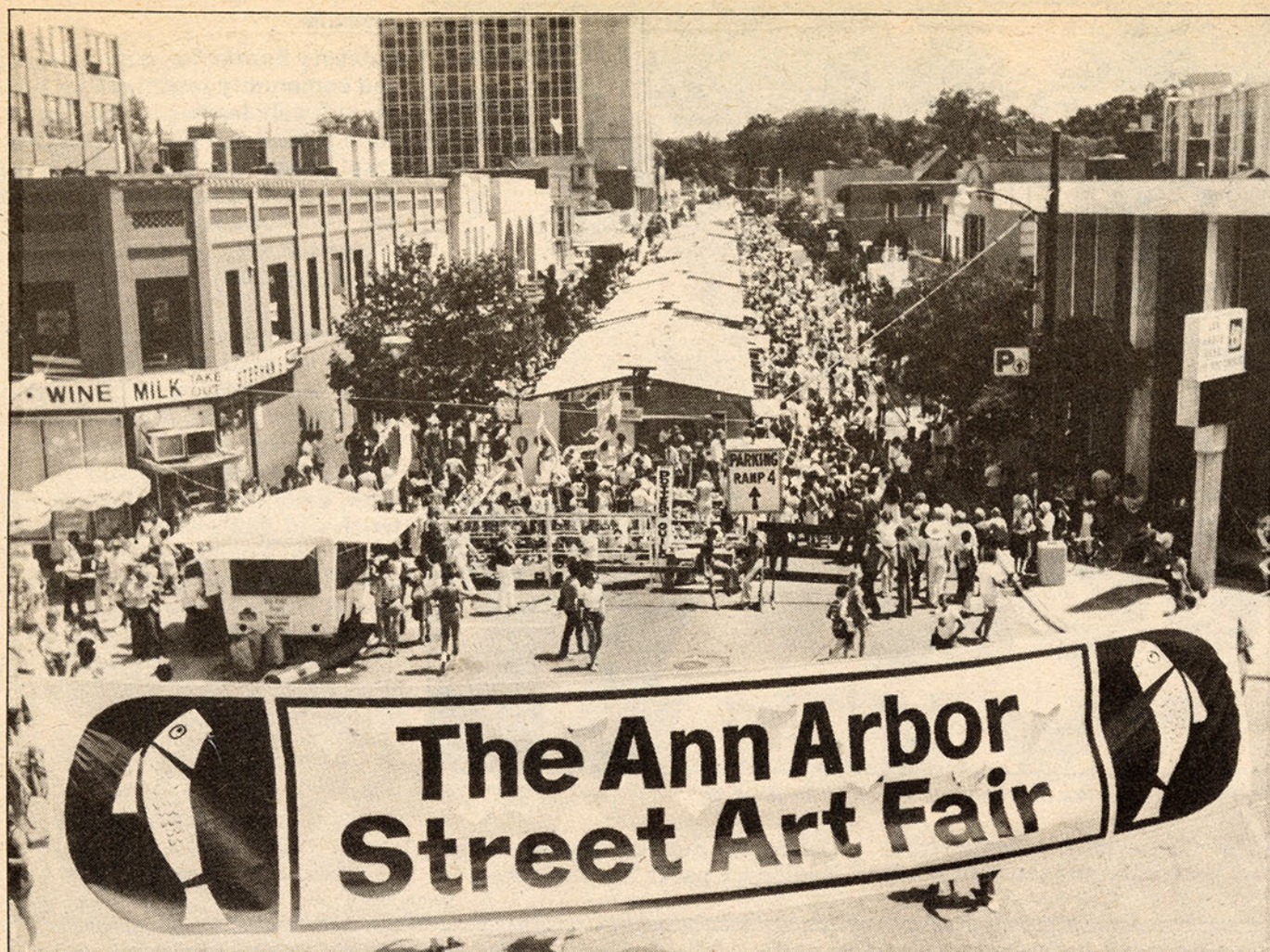
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THE ANN ARBOR STREET ART FAIR ... the one that started it all.

Place: South University and part of East University.

Time: 9 a.m.-9 p.m. Wednesday, Thursday and Friday, 9 a.m.-7 p.m. Saturday.

Size: 250 individual artists, plus unjuried group showings by Ann Arbor senior citizens, high school students, and the Ann Arbor Potters Guild.

Organizer: The Ann Arbor Street Art Fair, Inc., a non-profit organization composed of volunteers, mainly artists, craftspeople, South University merchants, and civic groups. Wallaby, Inc., an advertising and public relations firm, provides professional staff coordination. The fair is funded by artists' registration fees (\$40), 3% of all sales, and a contribution from South U merchants.

For information about next year's fair: Write Ann Arbor Street Art Fair, Box 1352, Ann Arbor 48106, or call 663-3357. To apply for fair, write after September 1 and before December 31.

History: Started in 1960, near the beginning of the nation-wide art fair boom, when South University merchants planned an outdoor art show in conjunction with their Summer Bargain Days, the fair was timed to complement a summer arts conference for teachers held at The University of Michigan. The first fair was simple, with 99 artists

displaying their works on ropes strung between parking meters. One merchant donated paper Japanese fish kites, which have become the fair's symbol. By 1963 the fair had grown so much that a decision was made to limit the number of exhibitors to its present size, around 300 in all.

Since the early 1960's art fairs have developed into a big business that provides a living for thousands of professional artists. The Midwest (especially Michigan) and Florida are the centers of art fair activity. Among artists the Ann Arbor Street Art Fair has the reputation of being very well organized and lucrative, definitely one of the five most important fairs nation-wide in terms of sales to the general public.

Financial statistics are a closely-guarded secret, but the Street Art Fair is said to gross about \$400,000 in four days, and a successful artist can do \$10,000 worth of business (some say up to \$30,000).

Artist selection procedure: A four-member acceptance committee of artists reviews the fair displays of all individual exhibitors. Those whose works are not up to overall fair standards are not invited to return.

40 to 60 spaces for new artists open up each year, for which there are 500 to 600 applications. Each applicant submits three to five color slides of his or her work.

From an expanded pool of 25 working artists, acceptance committee chairwoman Tina Weiner organizes jurying sessions of up to five artists for each medium. They rate applicants on the basis of quality and creativity.

Slide jurying has its drawbacks, according to Weiner. "Some works can look better on the screen than in the flesh because of the magic of color photography. On the other hand, many people don't know how to shoot slides for a jury." So it's important for the acceptance committee to jury the actual works displayed at the fair. Exhibiting artists are also asked to evaluate other artists in their media, a procedure which allows artists input but may also be a conservatizing influence.

Comments: Because it is heavily juried, the Street Art Fair has a higher overall quality and level of consistency than the other fairs. (The special group exhibits by high school students, senior citizens, and the Ann Arbor Potters Guild do not follow the regular jurying procedure.) But because long-time exhibitors tend to be invited back unless their work is clearly inferior, and because well-established artists are involved in selection, heavily experimental art outside the mainstream of current trends may be underrepresented.

As art fairs nation-wide have become big business, the fine arts

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(painting, drawing, and sculpture) have tended to diminish, while crafts have proliferated, largely on account of their practical popular appeal and lower price tags. The Street Art Fair's controlled jurying has kept a good representation of fine arts in this fair, but, according to one long-time exhibitor, the painting and sculpture has become significantly less abstract and experimental in nature.

Physically the Street Art Fair is the most crowded and warmest part of the fair. South University's east-west orientation keeps it sunny all day long and street trees provide little shade. The East University branch is more comfortable and less hectic. Despite the physical drawbacks, for many seasoned fairgoers this fair is definitely the one to see first.

Noteworthy features

The Graceful Arch—a striking free-form tensile structure of aluminum and sailcloth which covers the stage on East University. Designed by Kent Hubbell's U-M architecture class for the 1977 fair.



The Potters' Guild Booth at the Ann Arbor Street Art Fair.

Wallaby, Inc.

A Red Cross trailer is located on East University just south of South

University. Emergency first aid, including ice packs for heat stress, is

available.

Publicity booths for political groups and community organizations line the sidewalk leading to the Engine Arch at East and South University. Displays and free literature give fairgoers a good idea of current causes and local concerns. (Not directly connected with the Ann Arbor Street Art Fair.)

Children's activities areas this year feature international arts and crafts demonstrated by members of Ann Arbor's international community in honor of the International Year of the Child. Children can draw, paint, and do crafts with materials and instruction provided at no charge. Youngsters between 5 and 12 are encouraged to participate at either of two children's areas—one on East University near the Graceful Arch and stage, another on South University in front of the Campus Theater.

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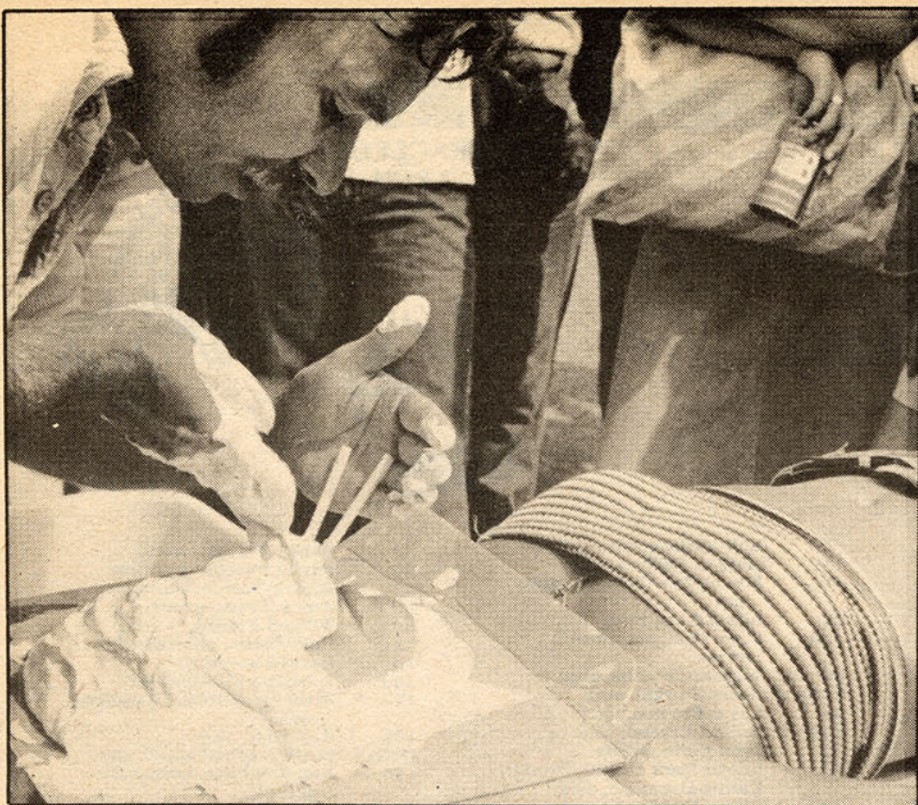
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Susan Tree



Larry Oughton demonstrates plaster face-casting on a volunteer from the audience.

DEMONSTRATIONS

Demonstrations by artists at the Street Art Fair are done at their booths. The schedule isn't made final until just before the fair begins. A master schedule is posted at the information booth on East University at South University. Individual artists post their demonstration times on their booths.

This year's demonstrators are:

Woodcarving—Carl Wesenberg, Gainesville, Florida

Chinese paper cut-outs—Pi-ping Savage, Ann Arbor

Tapestry—Ingrid Cole, Ann Arbor

Porcelain slip-cast sculpture—Janka McClatchey, Ann Arbor

Watercolor—Fran Larsen, South Haven, Michigan; Borys Buzkij, La Grange, Ohio

Jewelry—Pat Garrett, Ann Arbor

Weaving—Joyce Jones and Jane Hawkins, Ann Arbor

Double-wall clay construction—Penelope Fleming, Rochester, New York

Pewter casting and fabrication—Robert Bruya, Grove City, PA.

Wheel-thrown pots—Ann Arbor Potters' Guild; Stephen Jepson Geneva, Florida

Intaglio printing—David Bigelow, Murfreesboro, Tennessee

Photo etching and tinting—Rita Dibert, Oneonta, New York

Acrylic painting—Dot Booth and Clay Davis, Knoxville, Georgia

Wood block prints—Peter Cole, Sun Prairie, Wisconsin

Batik—James Kirkell, Cleveland Heights, Ohio

Leather—John Flemming, New Orleans, Louisiana

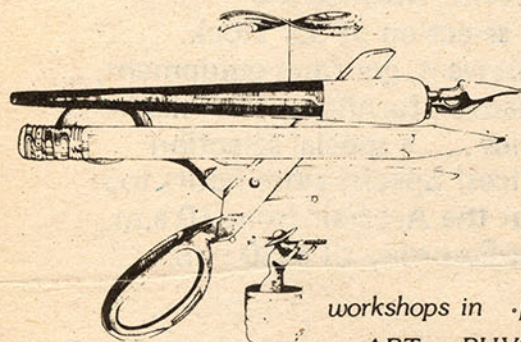
Spinning—Donna Botero, Whitmore Lake

Silk screen prints—Joan Beaver, Ypsilanti

Hand-built ceramics—Todd Warner, Petoskey, Michigan

Welding—Louis Torres, Linwood, Michigan

Glass blowing—Kent Ijzen, Richmond, Virginia



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EXHIBITORS at the Street Art Fair

KEMNITZ

8 Gary Adams, prints 41 Arnold Alaniz, paintings & prints 31 Marion Allen, stained glass 137 Pamela Allman, jewelry Open K Robert Anderson, clay 66 Fumi Tanaka Ankrum, jewelry 1-4 Ann Arbor Public High School Students 70 Leon Applebaum, glass 86 Jean Appleby, clay Open C Jack Arnold, sculpture 24 Phil Austin, paintings 95 Belva & Clyde Ball, sculpture 33 Robert Bartlett, glass 27 Jean Battles-Irvin, fiber Open E David Batz, clay 57 Joan Beaver, drawings & prints 8 Guy Bellaver, sculpture 121 Richard Benda, paintings 136 Thomas Benesh, clay 65 M. Lynne Bennett, jewelry 36 Robert Bennett, clay 97 Louise Bernard, paintings & prints 131 David Bigelow, drawings & prints 52 Howard Bond, photography 115 Dot Booth, paintings 44 Donna Botero, spinning 9 Auta Bradanza-Davis, jewelry 121 Christopher Bragg, clay 20 Eve & Robert Bragg, paintings 89 Bethia Brehmer, prints 118 Peggy Brown, paintings 132 Robert Bruya, jewelry 61 Allen Bryan, jewelry 139 Richard Burd, photography 43 Borys Buzkij, paintings 148 Walter Cade, III, paintings 54 David Capps, photography 99 Frank Cassara, prints 15 Hsing-Hua Chang, paintings	107 Bob Christiaansen, jewelry 146 Morgan Clifford, fiber 134 Nanci Blair Closson, paintings 29 Ingrid Cole, fiber 130 Peter Cole, paintings & prints 98 William Coombs, clay Open H Molly Cowgill, clay 27 Susan Crowell, clay Open L Robert Crystal, clay 67 John Culik, prints 17 Eileen Clark Curtin, jewelry 49 Karnig Dabianian, glass 120 Kathy Dambach, clay 31 Robert Danner, paintings & prints 113 Clay Davis, paintings 10 Sheila Davis, drawings 6 Bob DeFrates, drawings & prints 125 Stephen DeSanto, paintings 78 Amanda & Thomas DeWitt, jewelry 133 Rita Dibert, prints, drawings & photographs Open N Paul Dresang, clay 63 Sara Drower, paintings & drawings 82 Joel Durand, paintings 39 J. Paul Eaton, drawings 86 David Edelstein, jewelry 55 Daniel Edler, glass 28 Enrico Embroli, paintings 84 Monte England, sculpture 59 Joseph English, prints 102 Howard Etter, paintings	33 Bobby Falwell, wood 24 Phyllis Fannin, paintings 49 Patrick Farrell, paintings 17 Penny Feder, prints 50 William Fiorini, jewelry 53 Dale Fisher, photography 10 David Flatt, wood 150 Penelope Fleming, clay 11 Francine & John Flemming, leather 145 Rex Fogt, clay Open I Scott Frankenberger, clay 145 Neil Frankenhauser, paintings 72 Curt Frankenstein, prints 65 Carol Furtado, fiber 124 Chris Gabel, jewelry 51 Hannelore Gabriel, jewelry 117 Theodore Gall, sculpture 149 Pat Garrett, jewelry 111 John Gaskins, clay 46 Loren Getz, sculpture 23 Robert Giese, drawings & prints 47 Susannah Pierce Gillies, jewelry 63 Winifred Godfrey, paintings & prints 110 Silvie Granatelli, clay 40 Thomas Gray, drawings & prints 48 John Groot, pewter 119 William Haendel, sculpture 85 Lynn Hammer, clay 106 Stan Hansen, paintings Open F Gary Hart, clay 59 Yosuke Haruta, clay
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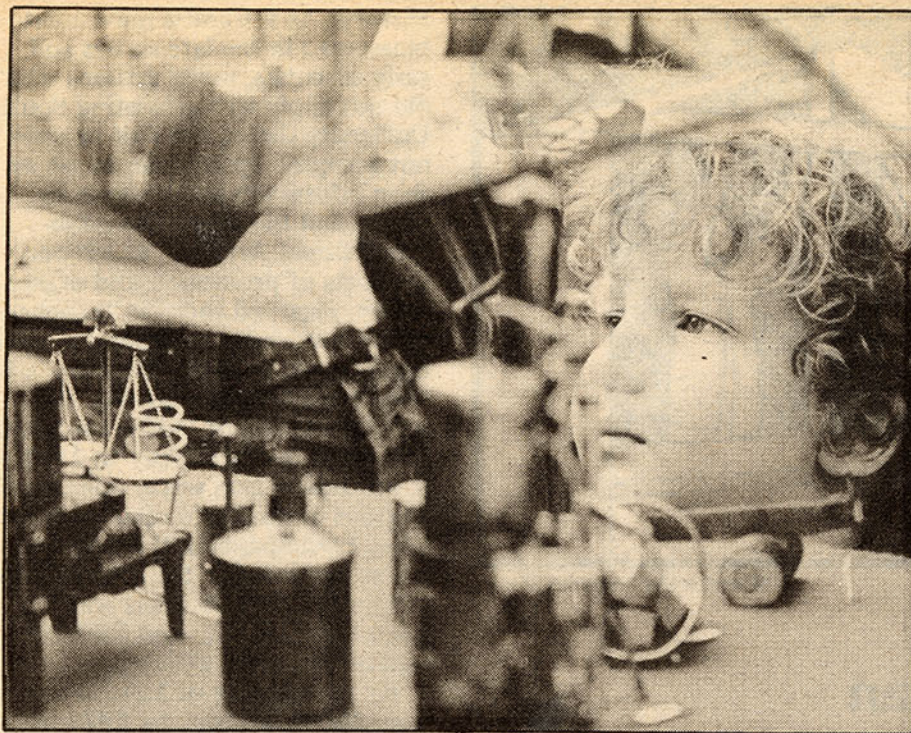
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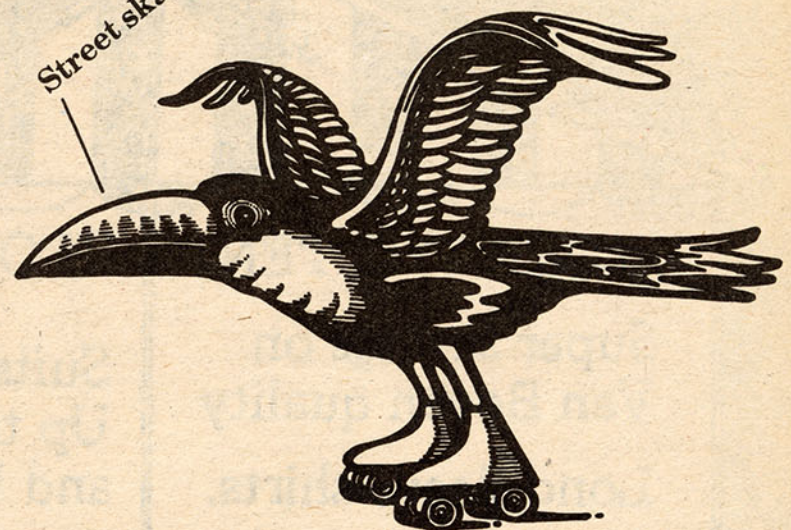
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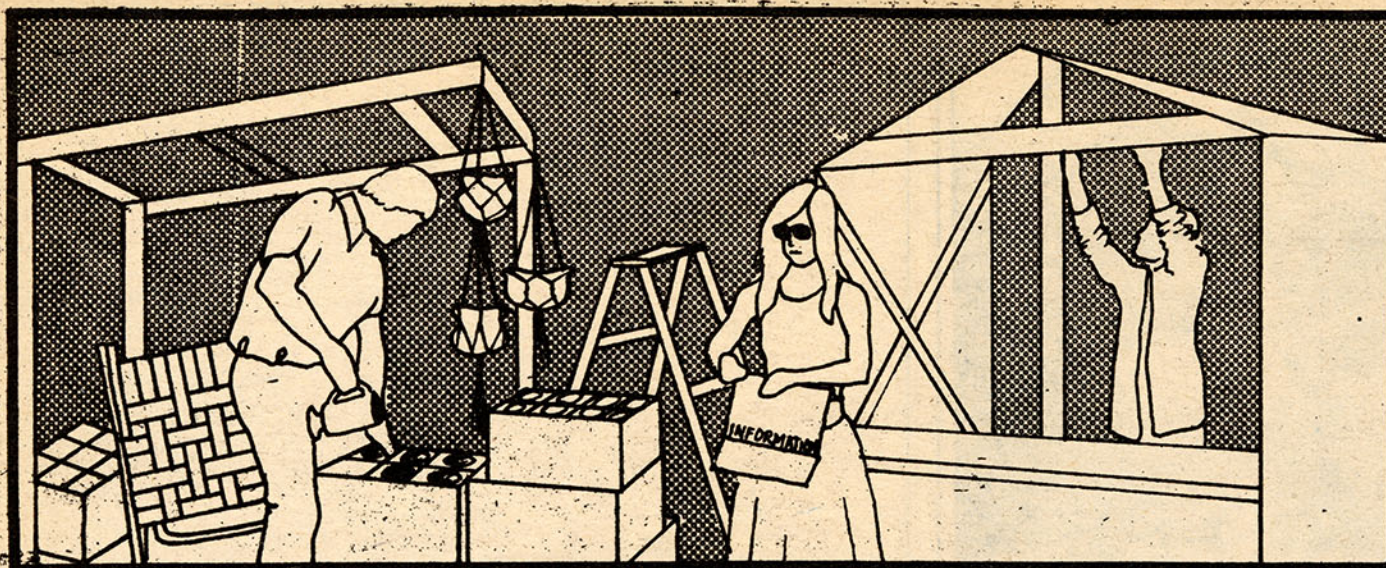
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|--------|--|--------|--|
| 42 | Jane Hawkins, fiber | 18 | David & Joyce Petrakovitz, clay |
| 128 | David Henne, jewelry | 147 | Tom Phardel, clay |
| 92 | David Hessler, paintings | 39 | Paul Pinzarrone, paintings |
| 94 | Frances & Michael Higgins, glass | 37 | Ted Planten, paintings |
| 38 | Butch Honeck, sculpture | 123 | Michael Plunkett, paintings |
| 142 | Craig Howell, glass | 48 | Steve Polomchak, paintings |
| 90 | David Huchthausen, glass | 81 | Potters' Guild, clay |
| 29 | Fredrick Hunter, jewelry | | J.T. Abernathy |
| 146 | Dick Huss, glass | | Penelope Barlow |
| 109 | Kathy Edelman Hutchinson, fiber | | Maria Carter |
| 67 | Victor Ing, paintings | | Mary Chambers |
| 25 | Kent Ispen, glass | | Mary Chuang |
| 28 | John Jauquet, jewelry | | Gail Dapogny |
| 96 | Stephen Jepson, clay | | Royce Disbrow |
| 104 | Tom Jipson, fiber | | Pauline Elliott |
| 135 | Robert Johansen, paintings | | James Heinonen |
| 141 | Don Johns, clay | | Jean Hazen |
| 116 | Gilbert Johnson, glass | | Linda Heckenkamp |
| 44 | Joyce Jones, fiber | | Ethel Lewis |
| 79 | George Kafka, sculpture | | Edwin Lindberg |
| 119 | Thomas Kapheim, drawings | | Roann Ogawa |
| 139 | Jonathan Kaplan, clay | | Jan Powers |
| 109 | Patricia Karnes-Stinson, jewelry | | Donna Rea |
| 100 | Pat Kelly, fiber | | Helena Schlorff |
| 14 | Steven Kemenyffy, clay | | Bobbi Stevens |
| 13 | Susan Kemenyffy, clay | | Sue Stoll |
| 108 | Floyd Kemp, clay | | Elaine Wolf |
| 34 | Gail Kendall, clay | | Donna Zajonc |
| 19 | Richard Kessler, drawings | 90 | Margaret Prewett, print |
| 34 | Charla Khanna, fiber sculpture | 26 | Dale Raddatz, clay |
| 21 | James Kirkell, batik | 117 | Frank Raconay, paintings, prints, drawings |
| 141 | James Kleen, paintings | 140 | Joseph Ramsauer, paintings |
| 122 | Robert Klunk, prints | 77 | Allan Reid, drawings |
| 41 | Richard Kramer, sculpture | 127 | Richard Ritter, glass |
| 142 | David Kroos, prints | 124 | John Rocus, wood |
| 61 | S. Ann Krupp, jewelry | 55 | Michael Rubin, photography |
| 137 | Lenore Lamsa, fiber | 116 | Stormy Anne Sandquist, paintings |
| 93 | Fran Larsen, paintings | 58 | Pi-Ping Savage, Chinese paper cut-outs |
| 83 | Hal Larsen, paintings | 97 | Ken Schmidt, jewelry |
| 129 | Julie & Tyrone Larson, clay | 53 | Gary Scott, sculpture |
| 46 | Dean Lauderdale, drawings & prints | 125 | Dee Segula, pewter |
| 87 | Christine LePage, clay | 75-76 | Senior Citizens Guild |
| 77 | Robert Levin, glass | 79 | Leonard Sher, photography |
| 51 | Helen Liljegren, fiber | 91 | Marc Sijan, clay |
| 83 | Len Lindsay, clay | 127 | Natalie Silverstein, enamels |
| 71 | Jon Lockard, paintings & drawings | 135 | Roger Sloan, wood |
| 73 | John Long, photography | 70 | John Soulliere, batik |
| 87 | Sandi Lummen, fiber | 88 | T.R. Speer, prints |
| 147 | Christopher Lynch, drawings | 23 | Jerry Stangl, paintings |
| 89 | R. Lyons, prints | 74 | Hadwiga Steckler, fiber |
| Open M | Thomas Mann, jewelry | 52 | Oscar Stewart, photography |
| 37 | Sandra Marchetti, paintings & prints | 62 | Betsy Stoinoff, jewelry |
| Open G | Timothy Mather, clay | 7 | Susan Sturgill, drawings |
| 105 | Marcia & Ross Mazur, clay | 85 | Linda Stych, batik |
| 22 | Bunny McBride, clay | 62 | Martin Sudars, paintings |
| 103 | James McBride, paintings | 128 | Douglas Sweet, glass |
| 32 | Janka McClatchey, clay | 25 | Thomas Thiery, paintings |
| 107 | James McConnell, paintings & prints | 100 | Hugh Timlin, sculpture |
| 122 | Dennis McWilliams, prints | 126 | Pat Diacca Topp, enamels |
| 136 | Wayne Meineke, paintings & drawings | 69 | Louis Torres, sculpture |
| 68 | J.D. Millar, leather | 5 | Don Townsend, paintings |
| 99 | Ed Miller, jewelry | Open D | Bill Tyner, clay |
| 88 | Patrick Moore, wood | 126 | Thomas Venner, clay |
| 143 | Ron Moss, sculpture | 123 | Sylvia Vigiletti, glass |
| 108 | Mathias Muleme, prints | 30 | Alan Vigland, clay |
| Open J | David Musson, leather | 92 | David Vinson, jewelry |
| 134 | James Myford, sculpture | 64 | Jonathan & Joy Wallace, paintings & prints |
| 140 | Thomas Neis, jewelry | 110 | Val Walters, drawings |
| 144 | D. William & Mary Ann Nibbelink, jewelry | 114 | Todd Warner, clay |
| 66 | Rudolph Ohrning, paintings | 104 | Frederick Warren, glass |
| 19 | Larry Oughton, clay | 101 | Judi & Ralph Warren, paintings & drawings |
| 35 | Tom Paar, paintings | | Linda Weghorst, fiber |
| 16 | Marjatta Pajula-Salvat, fiber | 120 | Carl Wesenberg, wood |
| 73 | Tseng-Ying Pang, paintings | 112 | Jean Wetzler, paintings |
| 106 | Frank Parkel, jewelry | 60 | Grace & William White, wood |
| 26 | Jeanne Parker, paintings | 56 | Norbert Witkowski, sculpture |
| 118 | Lee Peck, jewelry | 45 | Roseanna Tendler Worth, enamels |
| 54 | William Pelletier, photography | 103 | Charles Wright, Jr., glass |
| 30 | Susan Perkinson, prints | Open B | Brent Young, glass |
| | | 12 | Heshi Yu, paintings |
| | | 138 | Allan Zee, photography |
| | | Open A | Joseph Zeller, clay |



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U-M Artists and Craftsmen Guild

THE SUMMER ARTS FESTIVAL sponsored by the University of Michigan Artists and Craftsmen Guild.

Place: Two locations, one on East University at North University, and one on Main Street between William and Huron.

Time: 10 a.m.-10 p.m. on Wednesday, Thursday, and Friday, 10 a.m.-7 p.m. Saturday.

Size: 700 exhibitors at the two locations.

Organizer: The University of Michigan Artists and Craftsmen Guild, a division of the University Activities

Center (UAC). The Guild has full-time professional administrators, Celeste Melis and Helen Welford. The Guild also organizes three other art fairs for its membership. The 700 members include any interested university students together with those working artists and craftspeople who have waited (sometimes as long as five years) for the limited number of non-student Guild spaces to open up.

The Guild also organizes low-cost classes and workshops in many

media. They are open to the general public.

The Summer Arts Festival is financed by a fair fee of \$45 for students, \$60 for non-students. No percentage of sales is collected.

For information about the Guild and next year's fair: Contact the University of Michigan Artists and Craftsmen Guild, 2nd floor, Michigan Union, Ann Arbor 48109, or call 763-4430.

History: As the crafts movement blossomed in the late sixties and early seventies, many artisans who did not apply to the existing South University Street Art Fair or were not accepted by it began to set up shop informally along adjoining streets and the Diag. The established Street Art Fair, which bore the costs of promotion and organization, regarded them as "poachers" with considerable justification, and began working with University officials to limit their activities. In response, a group of U-M art students organized the "free fair" in 1971. It was free in two ways: open to all without jurying, and open without a fee. Participants in the first free fair got permission from University officials to have blankets and booths along South and East University bordering the campus.

By the summer of 1972 there were 200 exhibitors. In 1973 the Artists and Craftsmen Guild was formed to organize this and other fairs, and the free fair became known as the Summer Arts Festival. In 1974 expanding numbers of exhibitors led to starting a Main Street branch of the fair.

Artist selection procedure: The Summer Arts Festival is not juried because the sponsoring Guild is dedicated to the idea of providing a marketplace for artists and craftspeople at all levels. Still, much attention has been paid to developing standards of handcraftsmanship that exclude prefabricated materi-

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VAN BOVEN'S SALE: ON STATE AT THE ARCADE



Booth structures at the Summer Arts Festival are made by the exhibitors.

als like mass-produced cast belt buckles, decoupage kits, purchased molds for ceramics, and the like. Guild standards of handcraftsmanship have been in effect for three years; they have upgraded the fair significantly.

Further standards are being developed for next year's fair which will require beginning artists to show meaningful development and creative achievement after a two-year "apprentice" period. "Apprentice" exhibitors will work with advisors who are skilled in their media. The advisors will critique the apprentices' work according to adopted Guild standards developed for each medium. They will offer guidance and evaluate progress after two years to determine whether apprentices have achieved "master member" status in their media. Only master members can continue to exhibit in fairs after two years.

Currently Guild membership and handcrafted items are the only prerequisites for exhibiting in the Summer Arts Festival. Any U-M student can join the Guild, non-students must wait for space to open up, and currently there's a five-year waiting list.

Comments: Of the three fairs, the Summer Arts Festival certainly offers the most varied assortment of exhibitors and merchandise. Many well-established professional craftspeople who have exhibited ever since the free fair days have continued to show in this fair because they like its looser atmosphere and the idea of the Guild as an organization of artists and craftspeople of all levels. Lack of organized jurying makes for a broader range of experimental possibilities, some successful, some not. Beginning craftspeople produce less expensive items that appeal to casual buyers.

So, though there's a certain amount of mediocre work at this fair, it's balanced by enough high-quality work to avoid a schlock commercial image. The fair is well organized and intelligently promoted; it has a good reputation

among artists, as evidenced by the long waiting list.

East University is a pleasant, tree-shaded space where exhibitors with most seniority prefer to have their booths. It has a sizable outdoor eating area with tables. The Main Street branch is becoming better established each year. It's less crowded, with more restaurants than the eastern end of the fairs.

Special features of the Summer Arts Festival

Demonstrations and entertainment performances alternate every half hour at two locations, on both East University and Main Street, from 11 a.m. through 7 p.m. daily. See map, page 6, and schedule, page 42.

Food in great variety, ranging from hot dogs and pop to spicy Indian dishes, Mexican favorites, and whole wheat vegetable-filled chapatis, is sold near the intersection of East and North University. (See map, p. 16.) Picnic tables provide a place to rest.

Children's activity centers (see map, p. 16) are at both parts of the festival. Supervised by Child Care Action Center and Corntree day care co-op, children can make puppets, draw, paint, and work with wood blocks. No charge.

Banners, newly designed for this year's fair by Nancy Lewis, hang from each booth to identify the medium in which each artist works.

"The Silent Critic" will be a life-size image of an ideal art fair patron. Two such figures will be constructed at Main and Liberty and at the north end of East University by competing teams of Guild members. Materials are paper-mache, tissue paper, textile remnants, yarn, string, and sundry Arts Festival promotional materials. The "Create a Patron" figures will be judged for originality of form and concept. □

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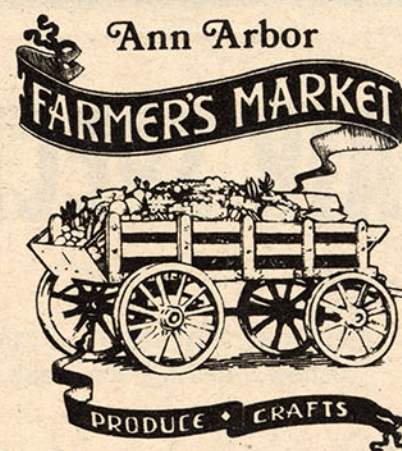
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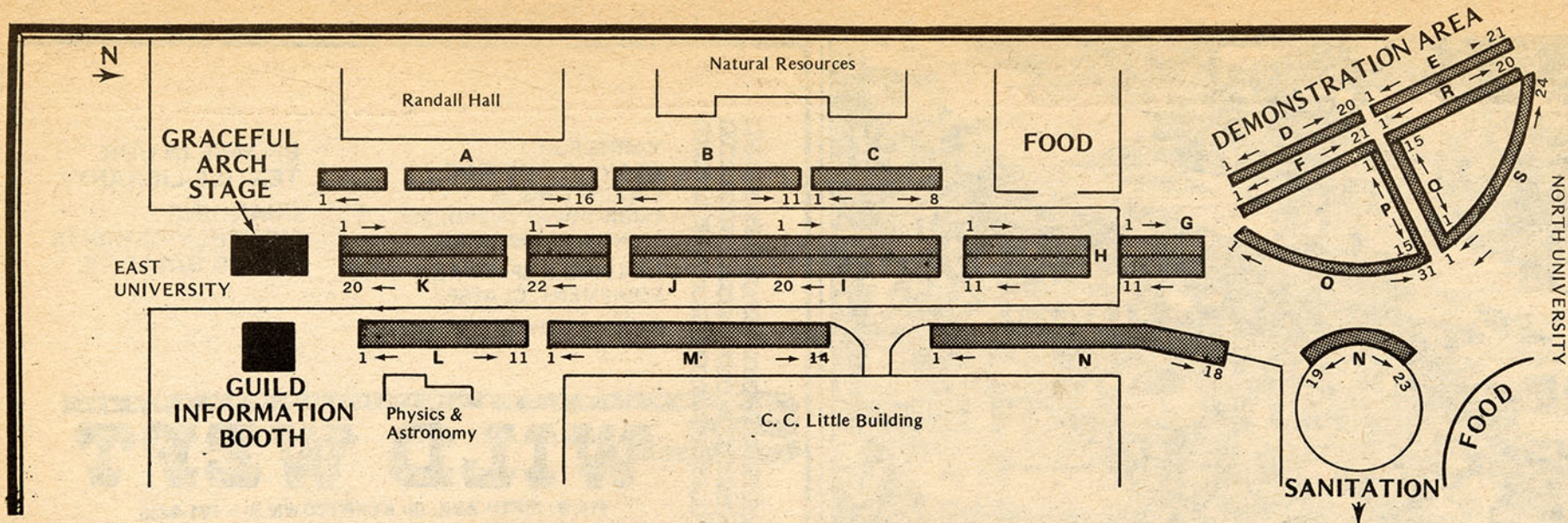
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EXHIBITORS at the Summer Arts Festival

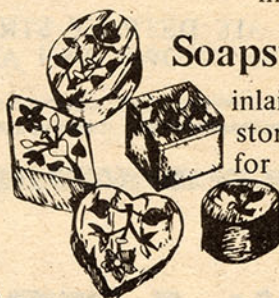
- | | | | |
|--|--|---|---|
| P-4 Nancy Abbott, batik | K-19 James Black, ceramic sculp. | K-10 Marsha Chamberlin, ceramics | H-12 Jonathan Dean, wood |
| E-3 Jane Abshier, collage | M-13 Chloe Boehm, watercolor/silkscreen/drawings | J-19 Betty Christopher, ceramics/fiber & wood wall hangings | O-30 Ben Denaro |
| O-4 Nancy Aires, jewelry | O-14 Sue & Russell Bolt | J-18 Kenneth Christopher, jewelry | I-7 Grace Derascavage, photography |
| Q-8 Deena Albers, oil painting | F-4 Jack Bond, wood sculpture | O-1 Fran Ciampa, leather | E-9 Cecilia Didier, serigraphy |
| S-18 Eve Alfille, jewelry | L-9 William Borden, watercolor | E-4 Julie Clark | P-15 John & Susan Diem, jewelry/metalwork |
| E-21 Mark Allen, antlers | N-8 Pat Borg | J-3 Ann Clawson, painting | M-13 Beverly DiGaetano |
| O-31 Ann Anagnost, ceramics | D-5 James Boucher, painting | J-2 William Clawson, metal sculp. | F-2 Sneyha Dirsheet |
| L-8 Bonnie & Leith Anderson, leather | D-11 David Brackett | D-19 Carol Cline, clay wall pcs. | P-6 Michael Dixon, wood |
| J-10 Stephen Anderson, wood | E-11 Peter Brenner, jewelry | O-11 Bill Coelius, wood toys | O-26 Al & Carol Dornisch, watercolor |
| F-15 Mary Andrews | H-7 Sally Brooks, st. glass | P-1 Shari Cohen | E-20 John Doss, jewelry |
| J-22 Sharon Arnold, leather | J-20 Jay Brophy, ceramics | M-17 Scott Coleman, watercolor/drawing | B-3 Tom & Nancy Doyle, glass |
| P-8 Wayne & Mary Babcock, jewelry | A-7 Elizabeth & Ann Brown, ceramics | N-13 Ginny Conrow, ceramics | N-10 John Droska |
| F-11 Susan Bailey, silkscreen | O-7 Judith Brown, wood | I-11 Peter Cooney, wood instrum. | J-13 Susan Droste, soft sculp. |
| L-5 Patricia Ballard, ceramics | Q-14 Chris Buczynski, jewelry | H-6 Donna Cornelius, oils on wood | F-20 Gary Duncan, metal sculp. |
| H-2 Mike Barnes | K-16 Joan Budris, painting | L-7 Bob Cramer, leaded glass | L-12 Cynthia Duquette |
| A-12 C. M. Barton, quilling | N-7 Curtis Burrell, leather | N-6 Jim Cunkle, st. glass | P-10 Dee Durkee, soft sculp. |
| H-3 Lor Beausoleil, wood flutes | B-6 Valerie Bursaw, jewelry/enamel | H-17 Joe Cyberski, jewelry | F-10 Raymond Dwyer III, leather |
| J-16 Diane Belcher, soft sculpture, wood | M-15 Kathy Burtcher, soft sculp. | P-7 Donna Cybyske, painting | N-5 Rita Duvall, ceramics |
| O-19 Henry Benson, painting | J-12 Frank Cacich, wood | F-9 Peter Czok, wood | O-2 Hoyt Edge, ceramics |
| D-4 Rex Benson, sculpture | H-15 Bud Campbell | M-21 Pat & Dave Dabbert, ceramics | E-10 Phyllis Erlewine, batik |
| Q-6 Aileen Berg, watercolor | D-3 Dan Carlock, ceramics | J-6 Barbara Dabrowski, jewelry | O-8 Dick Evans, ceramics |
| D-7 John Bergasse, metal sculp. | R-5 Lucinda Carlstrom, watercolor mixed media | F-17 Darby Dalton, metal | J-17 Rod Evans, ceramics |
| O-10 Martha Bernstein, jewelry | O-3 Dan Carmichael, ceramics | L-2 Sonny Dalton, metal sculp. | S-22 Demerie Faltler, portraits |
| A-14 John Berry, jewelry | O-15 David Cary, wood | S-11 Calum Darren, watercolor | O-29 Betty Fahselt, ceramics |
| M-10 Jerry Berta, ceramics | C-6 Susan & James Caulfield, jewelry | O-22 Robert Davies, jewelry | P-2 Saeed Fattahi-Marnani, painting/drawing |
| P-12 Marilyn Bicsak, batik | S-15 Linda Chaikin, pottery/photography | J-7 Jim Davis, ceramics | I-14 Walter Ferris, silkscreen |
| H-5 Marilyn & Ronald Bishop, jewelry/sculpture | | K-20 Callie Dean, ceramics/batik | D-14 Liz Fitzharris, batik |

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O-5 Laurie Fowler, weaving
O-30 Diane Frank, wood
K-15 Katharina Fritzsche, metal sculpture
S-15 Della Frye
S-16 Ralph Gates, brooms/canes
E-16 Frank Garvelink, wood
S-21 Geoffrey Gavere, leather
D-5 George & Leslie Genszler, ceramics
O-1 Kristine Genyba
S-17 Connie George, candles
M-10 Jason Getzan, metal
M-9 Jacqueline Getzan, fibers/fabric
O-6 John Gill, ironwork
N-10 Chet Gladys, jewelry
N-9 Joan Gladys, pen & ink
K-7 Sue Golba, weaving
S-9 Dan Gomes, leather
K-11 Helmut Goral, candles
D-1 Bruce Green, ceramics
H-9 Sheila Griffin, drawing/painting
O-9 Harry Griffith, wood toys
J-1 Paula Grisell, ceramics
F-15 Michael Guzzardo, glass
E-2 Marguerite Hamilton, jewelry
F-7 Harriet Hanson, painting
L-3 Dan Hartmann, jewelry

Q-3 John Hass, woodburning
A-9 Dan Hay, wire sculp.
F-16 Brent & Sue Heerspink, ceramics/soft sculp.
R-13 Jim & Barb Heneveld, metal sculpture
Q-10 Polly Henry, soft toys
R-14 Sandor Herskovitz, pipes
N-11 Andrew Hetland, jewelry
N-17 Susan Heys, weaving/drawings/ceramics
I-15 Frank & Pat Higgins, stained glass
P-9 Karyl Hill, sculpture
C-3 Joe Hippler, wood
I-12 Nancy Holden, leather
O-13 Thomas Hoopes, leather
F-21 Sue Houlton, jewelry
D-20 Barbara & Donna Huff, weaving/macrame
L-6 Peggy Hunt & Peter Johnson, ceramics & sculpture
I-9 Aileen & Stanley Hyne, ceramics
E-5 Marie-Laure Ilie, painted silk
E-17 Janet Iverson, ceramics
H-16 Carol Jacobsen, painting/ceramics
B-2 Ira Jansen, stuffed toys
N-4 David & Teri Jefferson, jewelry
N-23 Ruth Jellema, batik
O-17 Roy Johnson, wood/glass
S-23 Anna & Harry Juday, photography

S-4 Ray Justice
M-9 Madeline Kaczmarzyk
J-15 John Karner, jewelry
J-8 Jan Kaulins, bamboo/antlers
I-20 Judy Kaye, weaving
M-22 Mary-Frances Kazmierski, jewelry
O-28 Pil Keil, jewelry/enamel
Q-4 Mark Kepler, wood
P-4 T. M. & Claudia Kerestes, fabric/needlework
P-3 Anne Keyes, jewelry
E-19 Nancy Kizer, scratchboard textile printing
H-6 Steve Knight, jewelry
Q-13 Erica Knodel, fiber/drawing
S-13 Kirk Kolberg, wood
E-12 Pat Kontonickas, ceramics
S-5 Tom Krueger, ceramics
S-3 Ann Kruzel, jewelry
S-14 Frank Kudla, jewelry
I-17 Julia Lahti, ceramics
I-18 Keith Lahti, ceramics
C-7 Carol Lahy, stained glass
C-8 Thomas Lahy, silkscreen
E-13 Evelyn La Mers, ceramics
M-5 Angela Larson, ceramics
K-8 Jim Lauer, ceramics
R-8 Patty Fleck-Laursen
E-13 Paul Fleck-Laursen
D-8 James Leacock
J-5 Lawrence Lerfeld, etchings
J-4 Lee Lerfeld, printing
M-14 Foxfarm Pottery (Benzinger, Lesueur) ceramics
N-14 Ron Lichtenstein
R-1 Mary Liebenberg, leather
H-4 Ron Lieberman, ceramics
D-5 Gerald Lindstrom, wood sculp.
C-4 Debra Linkner
F-2 Karl Liss
R-20 James Lopez, wood
R-4 Patty Mais, wood
Q-1 Robin & Eric Makela, leather
J-9 David McAlpine, ceramics
O-25 Lee McCall, metal sculp.
E-18 Bobbe McClure, brooms/bark buckets
M-19 Dolores & Tom McDole, glass
D-11 Penelope McDonald, crochet/sewing
I-10 Diane McGill, glass/weaving/macrame
M-20 Mary Ann McGlohon, feather acc./enamel
L-12 Mary McGuire, women's clothes
N-15 Janice Metzler, painting
F-3 Debra Midgley, weaving
H-16 Dianne Miller
O-27 Gary Miller, ceramics
O-18 Gary Miller, kinetic sculp.
S-2 Robert Miller, wood

E-5 Ruthette Mills
A-8 William Milne, painting
H-16 Marje Mink, weaving
A-11 Richard Miranda, jewelry
I-10 Debra Mitchell
R-2 Bruce Montgomery, ceramics
N-20 Sandy Mooney, batik
F-13 Donna Moore
K-3 Ray Morge, wood
K-9 Kay Morrison
K-12 James Morse, photography
D-17 Diane Mullett, ceramics
L-1 Carol Mullet-Lawrence, ceramics
E-6 Lance Munn, wood
M-12 William Nagengast, ceramics
A-10 Paula Naselli, painting
B-11 Thomas Naumoff, ceramics
A-12 Daryl Negendank
R-10 David Nelson, ceramics
L-10 Douglas Nelson, ceramics
F-2 Susan Elizabeth, jewelry/batik
K-5 Cynthia Nicely, ceramics
D-9 Nicholas Gordon, jewelry
N-3 Jon Niedzwiecki, ceramics
I-8 Stephen Noblet, stained glass
F-22 Marjorie Nureyev, dolls/clothes
K-1 Nancy Ochenschlager, neckties
E-12 Faith Odiorne
I-5 James O'Keane, ceramics
M-8 Barry Olen, leather/wood
R-18 G. E. Olsen, wood sculp.
D-13 Sarah Olson, portraits
R-8 Nora Osborne, ceramics
M-11 Robert Ostrowski, wood
O-24 Lorelle Otis-Thomas, watercolors/drawings
S-6 Rick Ott, wood/stained glass
B-5 Carol Packard, ceramics
B-4 Jim Packard, wood
O-16 Irene "Rae" Partridge, painting
M-7 Jennifer Patterson, jewelry
B-1 Susan Paul
R-7 Clark Pearce, wood
D-2 Debbie & Jim Pearson, jewelry
S-4 Rulon Peatee, wood/fiber/fabric
H-8 Kenneth & Erika Piekny, fiber/serigraphs
H-15 Walter Pinkus, photographs/serigraphs/watercolors
E-8 Antone Popp, metal sculp.
H-1 Edward Prophet, leather/photography/wood toys
I-2 Margo Racine, macrame/ceramics
F-2 Susan Radcliffe, leather/sculpture



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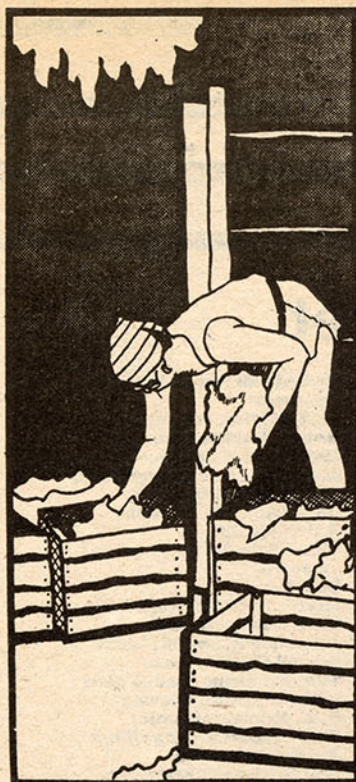
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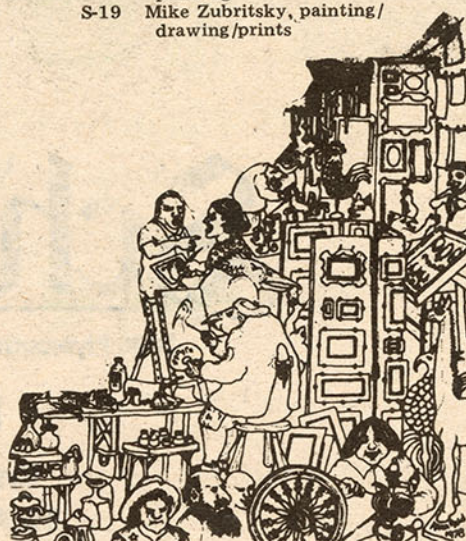


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D-18 Richard Rice, jewelry
A-13 Dard & Susan Ringenbach,
ceramics
E-4 Edward Risak, ceramics
R-17 Marilyn Rix, ceramics
A-16 Alice Robinson, painting
K-18 Carol Roggow, weaving
K-17 Larry Roggow, ceramics
A-4 Joseph Romano, metal sculp.
A-15 Virginia Rose, bronze sculp.
F-18 Carol & Lee Rosenbloom,
ceramics
D-15 Shelly Rosenthal, collage
C-4 Kelly Ross, ceramics
Q-15 Mike Rothfuss, engraved glass
N-12 William Rothwell, leather
N-19 Janet Rubenstein, jewelry
K-13 Gaye Rutherford, fiber/
jewelry
R-6 Rise St. Arno, weaving
J-11 Emanuel & David Schary,
painting
N-8 Gary Schliel, macrame
S-1 Ron Schmidt, metal sculp.
F-6 Jan Schnoor, soft jewelry/
clothes
P-2 Diane Schroeder
B-7 Allan Schultz, wood
B-8 Sue Schultz, clothes/ wall
hangings
O-23 Neil Segal, stained glass
D-10 Rabia Shafie, needlepoint
S-9 Joanne Shank
E-15 Shep Shapiro, apple sculp.
M-6 Julie Shaw, jewelry
E-17 Keith Shoultz
R-19 Helen Sirko, painting
Q-2 Rochelle Skalski, jewelry/
clothes
K-4 Stephen Smilove, ceramics
C-5 Henry Smith, wood
S-24 Mary & Robert Smith,
painting on wood
O-20 Michael Smith, jewelry
E-1 Steve Smith, ceramics
J-21 William Sneden, batik
P-11 Phoebe Snyder, collage
B-11 Jane Southwell
S-10 Sharon Sprague, wood toys

- N-1 Peter Stephens, ceramics
N-2 Laine Stephens, ceramics
Q-12 Ralph & Mary Stephenson,
glass
A-3 David Stinson, jewelry
O-21 Frances Strang, painting
R-3 Barbara Sucherman, jewelry
I-16 Kay Sullivan, painting
Q-11 William Tacke, painting
I-3 Jonathan Talbot, painting/
etching
F-8 Irv Tasco, portraits
L-4 David Tennenbaum, leather
I-6 Bob Terry, jewelry
O-5 Bill Thellen
I-1 Sally Thielen, ceramics
C-3 Patricia Thurkow
K-6 Dana Tinsley, jewelry
R-16 Ritandrea Paterno,
painting/enamel
N-21 Pamela Torres, clothing
Q-5 Charlene Trestain, weaving/
watercolor
H-10 Merta Sue Trumble, weaving/
wood
B-1 George Tudzarov, ceramics
K-2 Teena Tuenge, weaving
F-13 Rosalyn Tyge, ceramics
F-14 Wayne Tyge, furniture
P-1 Christine Unwin, watercolor
K-14 Vivien Vandenberg, ceramics/
soft sculpture
P-14 Bob Vavrina, stained glass
N-22 Wayne Vergith, leather
C-1 John Voorheis, ceramics
F-5 Marian Vorgang
K-9 Tim Wade, photography
S-2 Connie Wagner
A-1 Leon Wallace, sculpture
F-22 Raymond Wallace
D-17 Ann Wardrip, painting/
ceramics
K-5 Janet Warner
P-13 Donna Watson, watercolor
O-12 Sue Weinauer, ceramics/
jewelry
N-14 Loretta Werner, stained glass
F-19 Joan Wertzler, wood toys
R-15 K & S Weston, jewelry
F-1 Carroll & Eugene Weyant,
painting
N-16 Ann White, fabric/fiber
I-13 Phyllis Williams, clothes
J-13 Linda Williamson
I-4 Douglas Wilson, jewelry
B-9 Gary Wilson, lapidary
B-10 Kathryn Wilson, jewelry
H-2 Robert Winship, bronze
casting
M-18 Sandy Winzenz, ceramics
P-12 Colleen Wolczak
H-14 David Wolfe, metal sculp.
J-14 Alden Worchek, wood
E-7 Ken Woods, ceramics
H-1 Hugh Wigmans
N-18 Daniel Zadrozny, stained
glass
A-2 Jeff Zischke, ceramics/
painting
S-19 Mike Zubritsky, painting/
drawing/prints

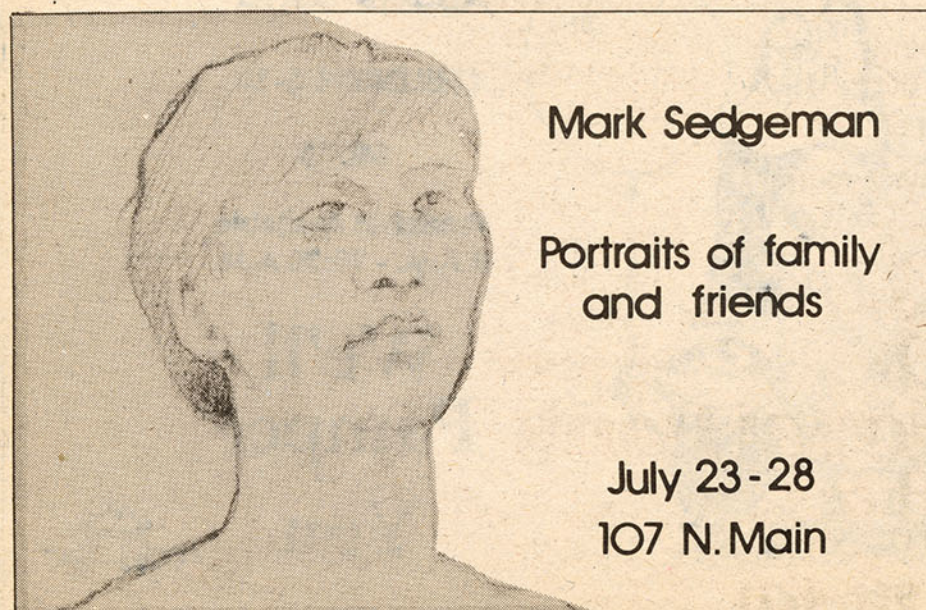


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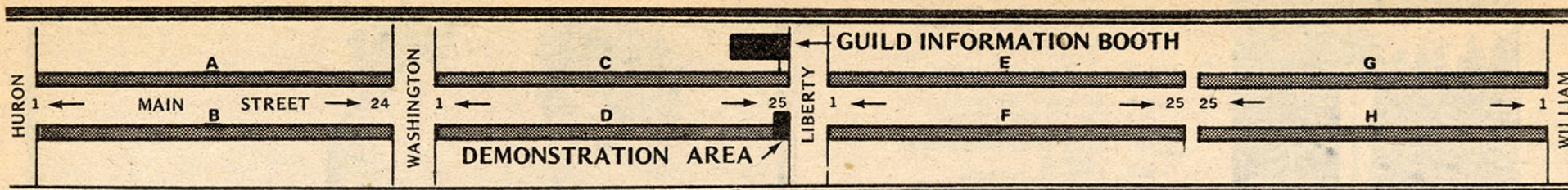
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and friends

July 23-28
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EXHIBITORS at the Summer Arts Festival on Main Street

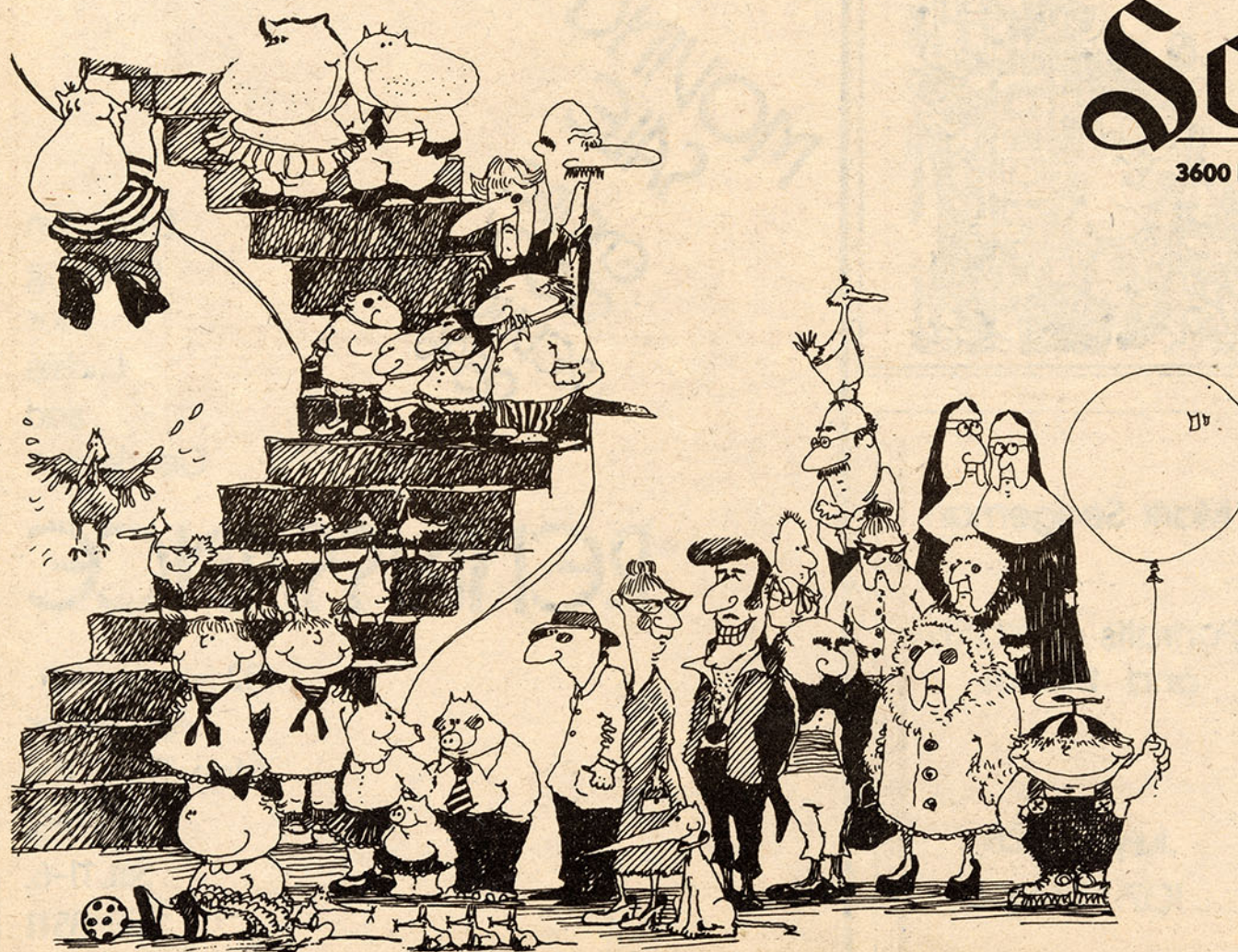
F-5 Cynthia Abel, batik/wood
 E-6 Jorge Adeler, metalwork
 F-19 Phillip Anderson, leather
 F-15 David Andrews, stained glass
 E-8 Judy Andrews, ceramics
 B-9 Wayne Andrews, ceramics
 G-23 Terry Auch, sculpture
 D-15 Michael Ball, leather
 A-18 Thomas Bantle
 E-13 Susan Bates
 H-19 Charles Bentley, leather/weaving
 H-11 Linda Biehl
 B-20 Wallace & Amanda Bilyeau, watercolors/rag dolls
 E-19 Lonnie Blackley, pen & ink/pastel
 B-7 Ron Blanchard, sculpture/jewelry
 E-23 John Blunt, wood
 F-7 Robert Bogart, ceramics
 H-6 Lynn Bowen, jewelry
 D-7 Paula Bowers, weaving
 B-22 Sally Brasfield, painting
 G-21 Thomas Brown, ceramics
 D-18 Sheila Bruns, sculpture
 E-24 Richard Bennet, metal sculp.
 A-16 Mike Bucha, sculpture/drawing
 C-13 John Bucklew, jewelry
 C-8 Kent Burgess, metal sculp.
 D-1 Bill Bushan
 B-17 Jerry Butler, leather
 C-10 Daryl Case, ceramics
 C-12 Ralphine Cierpial, patchwork
 H-4 Joan Christopher, ceramics
 H-23 Burneta Clayton, ceramics
 F-4 Marilyn & Barry Codd, glass
 F-23 Lee Cohn, jewelry
 E-15 Richard Collopy, painting
 G-2 Michael Crumb, ceramics
 D-5 Joseph Csokas, glass
 C-12 Lora Dankert
 C-14 Sean Davids, oil/ink/watercolor

C-19 Ralph Davis, watercolor
 C-4 Nancy Davison, etchings/woodcuts
 H-18 Cheryl DeAngelo, resin craft
 D-1 Ralph DeBaske, stained glass
 D-6 Richard Dougherty, painting
 F-2 Patrick Dressler
 G-17 Russell & Edith Durfee, wood
 D-2 Vic Edwards, candles
 G-20 George Efta, wood
 G-5 Jack & Tom Emaus, wood/prints
 C-21 Sharon Emrick, weaving
 C-20 Terri Emrick, ceramics
 E-3 Jerome Ennis
 A-11 David Evick, leather
 F-12 Heide Farley, ceramics
 E-7 Tom Faulkner, wood
 G-25 Helen Field, painting
 D-8 Nancy Finesilver, ceramics
 D-16 Paul Fogarty, ceramics
 G-16 Susann Foy, watercolor/prints
 E-20 John Freimarck, ceramics
 G-24 Leonard & Madeline Fritz, wood/weaving/watercolor
 A-24 Dallas Galbraith, sculpture/glass
 D-20 Curtis Gale, wood
 A-21 David Garrison, drawing
 D-25 David Gayman, ceramics
 D-19 David Geyer, ceramics
 C-5 Wanda Glinski, jewelry
 H-22 Sharon Graganta, photography/batik
 H-16 Kerry Gray
 D-22 Emerson & Margie Greenman, ceramics
 G-4 Nancy Greenwood, wood
 B-18 Bud Gregor, weaving
 F-21 Sharon & Joel Hakken, ceramics/photography
 D-4 Martin Hatcher, ceramics
 B-19 Lydia Hearn, ceramics

H-10 Pam Helka (Dumas), leather
 H-15 Leonard Hallen, painting
 D-9 Wilma Halliburton, wood
 B-12 Tim Heil
 E-16 Pam Hemmes, ceramics
 G-11 Susan Hensel, ceramics
 F-9 Michael Hieber, ceramics
 F-4 Cindi Horste
 F-18 May Hsiu, painting
 C-16 Jane Huegel, lucite
 G-6 Carl Jackson, jewelry
 E-25 Earl Jackson, painting/drawing
 E-11 Ken Jensen, ceramics
 Barry & Jill Jepson, ceramics
 F-11 Coleman Jewett, wood
 H-20 Shari Kane
 G-22 Sheryl Kashmerick, ceramics/stained glass/drawing
 F-16 Bob Kasnak, wood/etched glass
 C-15 Robb Kendall, ceramics
 C-6 Rita Kent, weaving
 D-11 Susan Ketai
 H-11 Sara King, ceramics
 E-22 Edward Kirk, ceramics
 F-24 Valerie Kiste, jewelry
 E-22 Mark Kohlhas
 B-10 Tom Koote
 B-21 Leo Kuschel, watercolor
 B-14 Marlene Landaw, pyrography
 H-7 Leslie Lawther, ceramics/crochet/sewing
 A-23 Helen Lee, painting
 C-24 Tom LeGault, painting
 G-18 Ping-Hsiung Lin, Chinese painting
 H-19 Dana Listing
 H-9 Bob Loiko, jewelry
 F-1 Wynne Lusk, ceramics
 B-8 Allan & Deanna Malan, leather
 H-22 Robert Marett
 F-25 Anna Martin, jewelry

C-23 Cynthia Martin-Yatchman, ceramics
 G-15 M. S. Martin, ceramics
 G-19 Robert Martin, sculpture
 E-1 Hui-Chi Mau, watercolor
 E-3 Joan Michlin, engraver-metal
 H-21 Dan Mills, leather
 D-21 Gary Mills, photography
 H-7 Robin Moffitt
 B-16 Billie Molenkamp, weaving/macrame
 E-23 Bob Mundy
 B-12 Martin Nabholz, leaded glass
 F-17 Mary Nash, portraits
 A-15 Jane Nichols, wood/fabric
 H-5 Russell O'Brien, glass
 A-18 Timothy Osius, leaded glass
 D-13 Terry O'Toole, weaving
 B-15 C. K. Palmer, ceramics
 D-3 Candi Paparone, rope/fiber
 F-8 Jim Paquet, wood
 B-11 Gail & Richard Patterson, silkscreened wood
 E-13 Chris Petersen, ceramics
 H-25 Joseph Phillips, leather
 G-7 Claude Pilotte, ceramics
 F-14 John Pittenger, ceramics
 G-12 Louis Plante, wood
 F-6 Phil Pollet, ceramics
 B-24 Mack Porter, stained glass
 H-16 Spencer Porter, jewelry/ceramics
 B-10 Steve Pounder, ceramics
 C-18 William Rogers, jewelry
 E-21 John Roose
 H-13 Jerry Ross, wood
 B-24 James Ross
 H-14 Sara Rubin, ceramics
 E-6 Jaime Rubini
 D-11 Judith Russell, ceramics
 G-10 Peter Saenger, ceramics
 G-8 Maxine Salfisberg, brass & resin sculpture
 C-22 Steven Schnarr, scratchboards
 E-18 John Schneider

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- | | |
|---|---|
| D-10 Vicki Schwager, jewelry | A-8 Simon Tarasiewicz, wood |
| E-10 Faustine Settle, ceramics/
weaving | E-21 M. Tracey, marquetry |
| A-17 Carol Sher, jewelry | F-3 Jody Trock, jewelry |
| A-10 William Saling, wood toys | F-10 Ruth Vámos, painting |
| E-12 Blake Simmons, leather | A-7 Molly Voight, batik |
| H-8 Kathy Sisson, drawing
(ink & watercolor) | D-23 Bob Wade, sculpture |
| B-13 Mark & Cindy Sizemore,
leather | E-9 Evelyn Wallace, sculpture |
| H-20 Helen Slomovits, ceramics | F-2 Mary Weisgram, ceramics |
| C-1 Laura Smith, stained glass | D-12 Tom & Lesli Weston,
painting |
| D-21 Scot Smith | A-19 Thomas Williams, prints/
batik/wood |
| G-9 Ken & Mary Jane Sochowicz,
jewelry | D-14 Jim Windak, ceramics |
| C-2 Doug Spratt, painting/
drawing/collage | H-24 Kathleen Winters, jewelry |
| G-22 Sybil Stansberry | C-11 Art Wobig, collage |
| E-5 Shirley & Janice Stephenson
ceramics | D-17 Ann (Deba) Wood, ceramics |
| E-2 Beverly St. Peter,
wood cut pictures | C-17 Michael Woods, painting |
| H-17 James Stocke, wood | E-17 Jan Yager, jewelry |
| E-18 Pat Stoll, ceramics/wood | E-14 Al & Thom Yano, metal
sculpture |
| G-14 Mike & John Swemba, glass | D-17 Kay Yourist |
| F-20 Don Swift, painting | H-1 George & Rosene Zaros,
ceramics |
| | C-7 Susan Zervos, photographs |
| | A-19 Susan Zytkevic |

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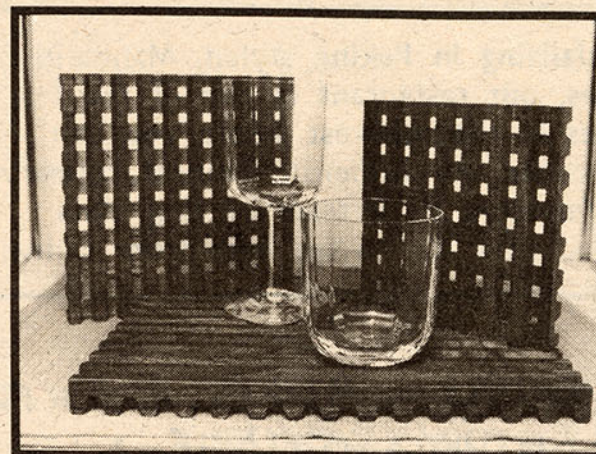


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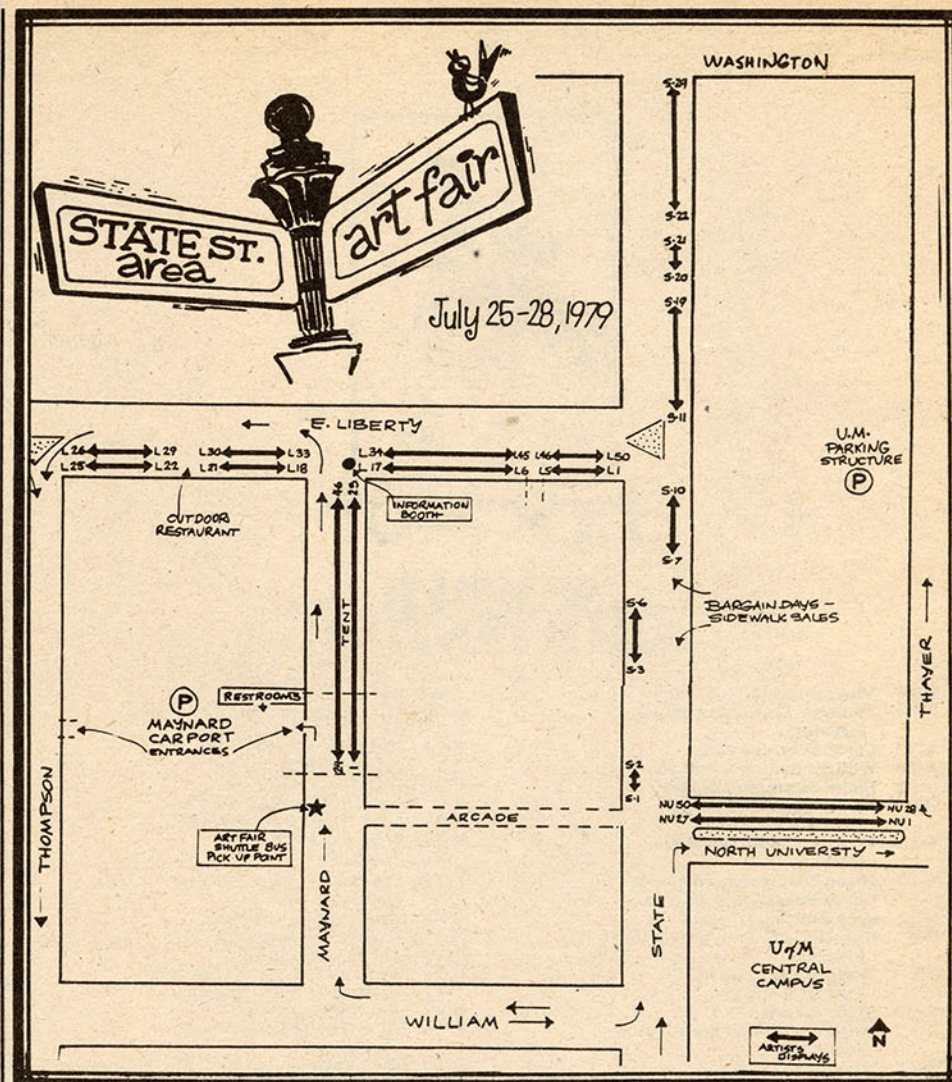
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STATE STREET ART FAIR ... on a smaller scale

Place: State Street area, including North University, East Liberty, and Maynard Street.

Time: 9 a.m. to 10 p.m. on Wednesday, Thursday, and Friday.
9 a.m. to 6 p.m. on Saturday.

Size: 175 artists

Organizers: The State Street Area Association, a group of area merchants and business people who cooperate to promote the area. For the first time this year the fair has had a paid organizer, Nancy Willson.

Artists' registration fees (open air \$75, \$150 in the tent) pay for the fair organization and overhead, including tent rental, electricity, and toilet facilities.

For information about next year's fair: contact the State Street Area Association, Box 7544, Ann Arbor, 48107, or call 663-6511.

History: Area merchants organized the fair in 1968 to draw attention to their Bargain Days and take advantage of crowds generated by the existing Ann Arbor Street Art Fair on South University. At first only Michigan artists were represented, and antiques were also exhibited and sold.

Whereas the Street Art Fair always had an educational aspect, with demonstrations of techniques in various media and a commitment to making good-quality art accessible to the public, the State Street art fair started out with a more straightforwardly commer-

cial intent. Some years it was difficult to distinguish many of the fair's crafts from the Bargain Days standard commercial gift items. Recently, however, rules requiring that items be hand-crafted have been enforced.

Artist selection procedure: All exhibitors are juried at the fair by ten jurors, who rank them from 1 to 5. Those with average scores of 3 or under must re-apply. The selection committee (Jill Blixt of The Blixt Gallery, John Schrier of Jacobson's, Tracy Williamson of Ram's Head Leather, and Nancy Willson) judge slides of applicants' work for quality and originality. A balance of media is sought.

Comments: Look for major changes at the State Street Art Fair this year. The newly-organized on-site jurying system at last year's fair resulted in many of the exhibitors being asked to resubmit their applications rather than automatically being invited back. There will be fewer mass-produced gift-type items and some more expensive new works like bronze sculptures.

Bargain Days still play an extremely prominent part in the State Street Fair, with sale tables and racks extending out into the street itself on State Street. This practice confuses the fair's image—is it a bona fide art fair or a trimming for summer sales? But the selection committee's efforts should be reflected in a significant upgrading of work on display this year. □

EXHIBITORS at the State Street Art Fair

Liberty Street

- L-1 Sue McGowan, jewelry
- L-2 William Gallagher, painting
- L-3 Tim Marcotte, pottery
- L-4 Elizabeth Henderson, pen & ink drawing
- L-5 Jan McConnell, acrylic painting
- L-6 Kim Kettler & John Landseidel, mobiles, serigraphs, painting
- L-7 Gustave Wander, watercolor
- L-8 Chuck O'Neal, scissor art
- L-9 Gayann McAvoy, painting, sculpture, stoneware
- L-10 Harold Danhausen, wood
- L-11 Long-Looi Lee, batik
- L-12 Stuart Shulman, pottery
- L-13 Bruce Taylor, wildlife painting
- L-14 Marilyn Stump, painting
- L-15 Darry Melton, photography
- L-16 Ananda Bricker, porcelain wildflowers
- L-17 Leon Kula, pottery
- L-18 Bruce & Lee Collins, lithos, pen & ink, watercolor
- L-19 Nancy Hotchkiss, oil painting
- L-20 John Yeackle, watercolor
- L-21 Huron Hills Lapidary Society, lapidary & jewelry
- L-22 Bonnie Sabine, oil painting
- L-23 C. Ann Savell, fiber sculpture
- L-24 Dennis Davis, wooden puzzles, sculpture
- L-25 Dick Brown, photography
- L-26 Nancy Straley, pen & ink, watercolor
- L-27 Michael Elwell, leaded glass
- L-28 Nancy Pallan, watercolor, pen & ink
- L-29 Ray Hartl, photography
- L-30 Agnes Hodge, painting
- L-31 Nancy Schieferstein, ceramics
- L-32 Mary Jane Becker, serigraph, batik
- L-33 Lorraine Miller, watercolor
- L-34 Margaret Murphy-Reed, serigraph, collage, painting
- L-35 Steve Leonardi, wildlife drawing
- L-36 Bill Lawson, ceramics
- L-37 Jim Williams, oil painting
- L-38 Michael Blakebrough, graphics
- L-39 Barbara Toma, sculpture
- L-40 Gordon & Lennie Bruno, photography
- L-41 Brian & Donna Kendall Young, wood vases
- L-42 Monika Chmielewska, weaving, tapestry
- L-43 Phil Rusten, nature photography
- L-44 Peter, whimsical acrylic
- L-45 Jack Shoemaker, oil painting
- L-46 Ted Cooper, photography
- L-47 Ray Bier, pottery
- L-48 Lena Lee Dohner, watercolor
- L-49 Bill Whiting, mouthstick art
- L-50 Adrian Forster, sculpture



State Street

- S-1 Glen Cutcher, pottery
- S-2 Sandra Ridella, weaving
- S-3 Paul Hoffmeyer, wooden toys
- S-4 Michael Bailot, sculpture
- S-5 Luciano Duse, photography
- S-6 John Zawadzki, stained glass
- S-7 Ron Dembrosky, acrylic painting
- S-8 Len Pighini, wood
- S-9 Andrea Johnson, pen & ink drawing
- S-10 Marilyn Haun, enamels
- S-11 Carolyn Seidel-Hill, jewelry
- S-12 Emile Dekel, intaglio
- S-13 Norm Darwish, photography
- S-14 Don Nedobek, watercolor, pen & ink
- S-15 Deborah Zuckerman, batik
- S-16 Eng Tay, graphics
- S-17 Patrick McNurney, collage, painting
- S-18 John Fulton, photography
- S-19 Carol Simkin, enamels
- S-20 Chauncey Nelson, batik
- S-21 Jo Dickman-Nelson, serigraph
- S-22 Johnny Lung, watercolor
- S-23 Paul Needham, stoneware
- S-24 Andrew Chapman, oil painting
- S-25 Thomas Michaels, jewelry, flatware
- S-26 Larry Greer, etching, watercolor
- S-27 Marc Phaneuf, drawing
- S-28 Ann Dodge, batik
- S-29 Don Mosher, oil painting

Maynard Street

- M-1 Anastasia Stutcher, stoneware
- M-2 Charles Gatewood, pencil drawing
- M-3 Sonja Preuthun, jewelry
- M-4 Karen Jackson, watercolor

- M-5 June Wisoy, stoneware & porcelain
- M-6 Betty Turco, stained glass
- M-7 Callahan & Slater, pottery & paper tole
- M-8 Roger Coast, engraving & watercolor
- M-9 Margaret Glinke, acrylic painting
- M-10 Dwane Taylor, watercolor
- M-11 Donald Portschi, sculpture
- M-12 Carl Freeman, pen & ink drawing
- M-13 Larry & Brooks Chanin, sculpture
- M-14 Donna Beaubien, painting
- M-15 David Barnett, sculpture
- M-16 Ozora McCarthy, painting
- M-17 Dorothy Gallant, watercolor
- M-18 Nancy Kibens, pottery
- M-19 Connie Sylvester, oil painting, wood sculpture
- M-20 Lorraine Ochsner, watercolor
- M-21 Anastasia Kennie, oil painting
- M-22 Marge Dutro, enamel
- M-23 Hugh Burley, oil painting
- M-24 Joyce Elliston, watercolor
- M-25 Merry Derrick, stoneware
- M-26 William Boyle, sculpture
- M-27 Linda Enzinger, pottery
- M-28 Victoria Cox, watercolor
- M-29 Cherrie Knapp, metal sculpture
- M-30 Richard Burger, watercolor
- M-31 Jan Dorer, acrylic painting, watercolor
- M-32 Frederick Bartlett, drawing, lithography
- M-33 Bert Peters, pyrography
- M-34 Misko Willis, painting
- M-35 E. Marcela Walton, painting
- M-36 Raymond Williams, painting
- M-37 Nancy Klomparsen, oil painting
- M-38 A. B. Snow, painting & printmaking
- M-39 Lyle Wessale, photography
- M-40 Pat Lensky, painting
- M-41 Stuart Eichel, pencil drawing & printmaking
- M-42 Carol Stege, sculpture
- M-43 Phil Dimmer, watercolor
- M-44 Sam Sottile, sculpture
- M-45 Betty Lou Wotring, acrylic painting
- M-46 Sharon Fry, pottery



North University

- NU-1 Al Yano, sculpture
- NU-2 Marion Brinker, painting
- NU-3 Dennis Zander, photography
- NU-4 Rita Tinsley, welded sculpture
- NU-5 Betty Cross, natural embeddings
- NU-6 Charles Hall, laminated wood
- NU-7 Margaret Fowler, watercolor
- NU-8 Richard Foris, pottery
- NU-9 Susan Sam, oil painting
- NU-10 Frederick Allen, silkscreen
- NU-11 Verna Hill, sculpture & pottery
- NU-12 Barbara Alexander, painting
- NU-13 Alice Lodeeson, porcelain & sandcasting
- NU-14 Jeanne Sauls, painting
- NU-15 Richard Wilson, mountain dulcimers
- NU-16 Patricia Marble, pottery
- NU-17 Dale Birchler, weaving
- NU-18 Nancy Burroughs, ceramics
- NU-19 Judith Charest, painting
- NU-20 Bill Heise, found metal sculpture
- NU-21 Roger & Ursel Shaffer, batik
- NU-22 Joan Shevsky, oil painting
- NU-23 Jerry & Lorri Sarosy, pottery
- NU-24 Darlene Quilliam, fiber arts
- NU-25 Audrey Ratterman, painting
- NU-26 Philip Borkowski, photography
- NU-27 Jane Rocheleau, painting
- NU-28 Gari Henin, ceramics
- NU-29 James Wennersten, silkscreen
- NU-30 Frank Lalumia, watercolor
- NU-31 Pat Preston, portraiture
- NU-32 Sharon Lumsden, weaving
- NU-33 Bruce Montgomery, pottery
- NU-34 Harlan Lam, watercolor
- NU-35 Kit Horton, jewelry
- NU-36 Barbara Mowry, stained glass
- NU-37 Elaine Knight, pottery
- NU-38 Joan Johnson, jewelry
- NU-39 Charlene Winterle, painting
- NU-40 Louise Colussi, painting
- NU-41 William Walter, jewelry
- NU-42 James Simon, stoneware
- NU-43 William Allen, sculpture
- NU-44 Yvonne Lauth, oil painting
- NU-45 Robert L. Pence, oil painting
- NU-46 Richard Reed, jewelry
- NU-47 Wayne Herrick, porcelain
- NU-48 Daniel Cote, painting & lithography
- NU-49 Carl Mason, stained glass
- NU-50 Derek Rainey, sculpture

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The Curious Savage, *John Patrick*
The Crucible, *Arthur Miller*
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Hopwood Award Winner
Guys and Dolls, *Frank Loesser*

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GET RICH QUICK AT ART FAIRS?

Few exhibitors are getting rich on the art fair circuit.

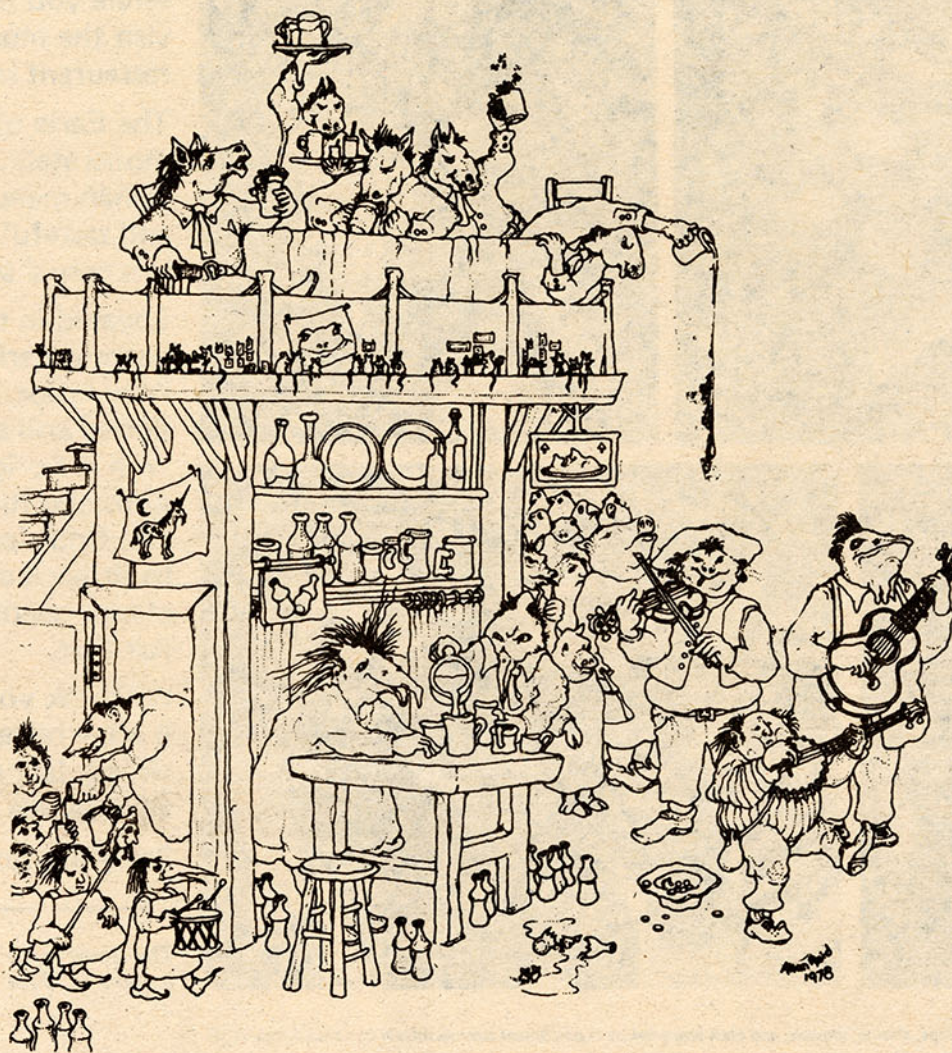
Many artists and craftsmen at the Ann Arbor art fairs dislike press stories that try to analyze these events statistically. Yet every year they can count on seeing stories emphasizing the large, money-laden crowd, buying as if there were no tomorrow. Sometimes there are stories about the seemingly spectacular financial success of certain kinds of exhibitors such as potters. Artists, including the potters, have understandable reasons for disliking this kind of story.

For one thing, the facts stated have to be pure conjecture if not out-and-out wild guesses. The Ann Arbor Street Art Fair on South University has complete records on the fair, but they hold to a strict rule that forbids divulging any financial information. Organizers of the Summer Arts Festival on East University and Main Street give out an averaged figure of \$1200 per booth for the four days. By multiplying this amount by the number of booths (530) we get a four day sales figure for last year of \$636,000.

In fact it is a virtually meaningless figure. There are individual artists and craftsmen who sell almost nothing during the four days. And there are those who sell out their whole stock the first day. Potters and jewelers, whose works have utilitarian as well as aesthetic appeal, tend to do better than other categories of artists. One hears stories that an individual potter can easily sell \$3500 worth of pots in the four days. Any journalist writing an Art Fair story is tempted to emphasize this high end of the sales scale to promote the "bigger than ever" story that gives the fairs a boost.

Many artists and craftsmen, however, feel that this emphasis on the financial stars of the show widens the gap in understanding between themselves and their customers, many of whom haven't a clue to the factors that go into the pricing of art works. The quoted sales figures rarely take into account basic overhead, for one thing. In the case of potters and jewelers, it can be quite high. And the sales figures never take into account the widely varying but always large amounts of time that must be invested in original art and handcrafts.

"Customers often make an unfair estimate of an artist's income," says Allan Reid whose drawings and etchings have developed a solid following at the fair. "Some of the less sophisticated customers are ab-



Over a million dollars changes hands in four days at the art fairs alone—and that's not to mention bargain sales, T-shirts, and restaurant trade. But not all that many serious craftspeople are getting rich on art fairs.

solutely flabbergasted that one of my drawings may cost \$100. The fact that I have worked more than a week on it is irrelevant to its artistic merit, but it is a fact that is important to me. Cost-time accounting cannot govern artistic output, but all artists have to pay some attention to it. Like everyone else, we have to eat."

Allan thinks many people approach artists with a good deal of suspicion. Stories about artists pulling in a big amount of money in a short time feeds that suspicion. "We all react along conditioned lines, I suppose," he says. "A person working on an eight-to-five schedule may have difficulty understanding that I work within equally rigid disciplines of my own setting. I think some people are jealous of the way they imagine we live. Maybe they think we just loll around doing exactly as we please and

work only when we feel like it. The point is, any story that hints that we're all making a fortune is very distasteful to us. It's just not true of any of us, not even the potters."

Organizers of the fairs know about the gap in understanding between fair visitors and exhibitors. For this reason they protect the artists from the prying financial questions of the press. They know that however accurately the facts are reported, those facts will be open to misinterpretation by ordinary fair visitors.

Charla Khanna makes hand-crafted production dolls and large, major artworks that can best be described as soft sculpture. The latter sell for up to \$450 apiece. Customer resistance to her prices is not Charla's problem. She has customers waiting in line for her things the first day of the fair and she fre-

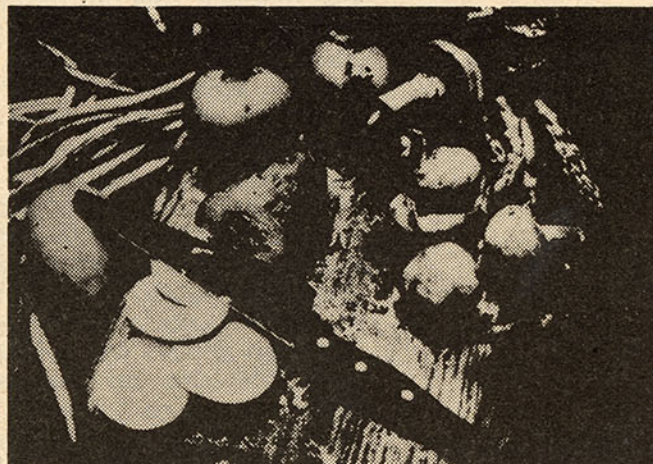
quently sells her entire stock the first morning. Her problem is the necessarily limited number of major works she can produce in a year. Into her major pieces she puts a lot of emotionally-consuming creative effort. The experience of producing them is satisfying. But it is too intense an experience to repeat often. It is not the kind of creative effort that can be commanded and put on a schedule. So along with and between big projects she turns to her production line of smaller dolls. The sales they produce bring income and make it possible for her to turn out a major work several times a year. Seen against this background, a price of \$450 for her unique pieces seems entirely reasonable.

Ann Arbor's art fairs are known among exhibitors as "good fairs", meaning lucrative ones. One hears time and again that this or that artist consigns a quarter or a half of his yearly output to these fairs and can count on selling most of it. What remains unsaid, of course, is that half of a *modest* yearly income is derived from these fairs. It is not uncommon to hear of an artist's family of four living on an income of barely \$10,000 a year. So committed are artists to their life-style, so necessary is their sense of freedom to the exercise of their creative impulses, that they and their families learn to pare their needs down to the barest essentials. It is clear that such families derive satisfaction in life from things other than money and possessions. The public's inability to understand exactly what those satisfactions are contributes further to the communications gap between artist and buyer.

The question of occupational choices that artists make is also a mystery to much of the buying public. "They must be making terrific money or they'd get into some other line of work," they reason. Such thinking betrays a lack of understanding of the creative imperative that many artists work under. With some artists it is not a matter of choosing a line of work. It is more a matter of being possessed by a talent that demands to be exercised. For such artists there is no choice. They *must* do what they do.

While most of the fair exhibitors approve of publicity for the fairs and understand that they benefit from it, what they do not want to hear is any suggestion that the fairs are gold mines for them. For many, it's just not true. □

AFTER THE ART FAIR...



While you're in Ann Arbor, be sure to visit the most exciting and innovative restaurant in town.

The Earle offers a sophisticated, yet moderately priced regional French and Italian menu, an outstanding wine list, and tasteful late evening entertainment in a casual setting.

Located in the renovated cellar of the historic Earle Building in downtown Ann Arbor, the restaurant is air conditioned and comfortably welcoming with its original brick arches, fieldstone walls and flickering candlelight. You'll also find a cozy bar if your pleasure is to sit back and relax with a cocktail after a hectic day of bargaining at the Art Fair.

We think you'll agree that the Earle has it all — refreshing cocktails, superb dining, late night entertainment, and an atmosphere unsurpassed in Ann Arbor. See you after the Art Fair - at the Earle.

The items listed here are a sampling from our current menu selections.

LES HORS D'OEUVRES

Fruits de mer en Papillote Fresh grey sole, scallops, shrimp, mussels, and clam strips baked in parchment over vermicelli in a basil butter 4.00

Pollo Tonnato Boned chicken breast baked in white wine and served cold with tuna-caper-lemon mayonnaise 2.75

Cotechino in Crosta Romagna pork sausage in puff pastry with chanoines mustard 1.75

Insalata di Frutti di Mare Scallops, baby shrimp, clams, mussels, squid rings in an olive oil vinaigrette with green onions, diced tomatoes and slivered black olives 4.00

LE PASTE

Linguine alla Marinara Linguine in a traditional seafood sauce of tomato, onion, carrots, butter — serving as a medium for scallops, clams, shrimp and squid 5.00

LES ENTRÉES

Grenouilles Sautées à la Provençale Frogs' legs sauteed in oil with crushed garlic and parsley 7.00

Saltimbocca di Manzo Thin sliced beef top round filled with prosciutto and fresh sage, lightly breaded and sauteed in butter 6.75

Tripes à la Mode de Caen en Croûte Trimmed squares of honeycomb beef tripe slowly braised with onions, bacon, carrots, calves feet, white wine and apple brandy. Served en casserole scaled with puff pastry 6.00

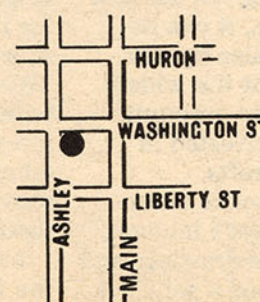
Cosciotto d'Agnello Arrosto all'Aretina Roast leg of lamb with garlic and rosemary. Served with white beans and roasted carrots 8.50

Cotriade Bretonne Our rendering of a traditional Breton hearty country fish stew. Sauteed onions and potatoes in fish stock with fresh cod, clams, scallops and shrimp. Emphatically flavored with black pepper and thyme 6.50

Dinner Served From
4:30 to Midnight
During the Art Fair.
Cocktails Served Until 1:30
NO COVER CHARGE

The Earle

121 W. Washington • 994-0211



Restaurant Guide

This list represents all the restaurants in the area of the map and their hours as of July 1, 1979. Fuller listings are given for those restaurants which returned our questionnaire.

Afternoon Delight, 227 E. Liberty. Soups, salads, sandwiches. Mostly vegetarian. Cafeteria. Sat., Mon. & Tues. 10 am - 7 pm, Wed. - Fri. til 8 pm.

Argiero's Italian Restaurant, 300 Detroit St. Italian menu. Soups, sandwiches, salads, complete meals. Some vegetarian. Table service. Mon.-Thurs. 11 am - 9 pm; Fri & Sat. til 10 pm.

Bacchus Gardens, 338 S. State. Greek, Italian & American. Liquor. Some veg. Table Service. Sandwiches, complete meals. 8 am-2 am. Visa, Master Charge.

Best Steak House, 217 S. State. Bill's Coffee Cup, 201 E. Liberty.

Big Boy, Huron and Fourth in the Ann Arbor Inn. Some veg. Table service. Soups, sandwiches, salads, complete meals. Mon.-Thurs. 7 am-midnight; Fri. 7 am - 3 am; Sat. 8 am - 3 am; Sun. 8 am-midnight.

Bimbo's, 114 E. Washington. Italian favorites. Liquor. Salads, soups, sandwiches, complete meals. Some vegetarian. Table service. Mon-Thurs. 11:30 am-midnight, Fri. & Sat. til 2 am; Sun. 4 pm-midnight. All major credit cards.

The Blind Pig, 208 S. First. Indoor-outdoor cafe. Liquor. Sandwiches, soup, salads, pastries. Limited table service. Mon. - Fri. 10 am - 2 am, Sat. 11 am - 2 am; Sun. noon - 2 am. Cover charge for entertainment Fri. & Sat. evening.

Burger King, 530 East Liberty. Fast food. Some veg. Sandwiches. Mon.-Thurs. 10 am - 2 am; Fri. & Sat. 10 am - 3 am; Sun. 11 am - 1 am.

Cafe Creole, 111 Catherine. Creole and Acadian specialties. Some American standards. Liquor. Soups, sandwiches, salads, complete meals, some vegetarian. Table service. Am. Express, Master Charge, Visa. Art Fair Fri. & Sat. Mardi Gras parties. Mon. - Fri. 11:30 - midnight; Sat. & Sun. til 2 am.

Casa Dominick's, 812 Monroe. Outdoor cafe, Italian specialties. Liquor. Soup, sandwiches, salads, complete meals, some vegetarian. Fast food downstairs, table service upstairs 5:30 pm-9:30 pm. 7:30 am-10 pm. All credit cards.

Central Cafe, 332 S. Main. American menu with Mexican specialties. Soups, sandwiches, salads, some vegetarian. Counter and table service. Mon.-Wed. 7 am-midnight; Thurs. 24 hours; Fri. & Sat. til 4 am; Sun. til 9 pm.

Chez Crepe, 328 S. Main. Crepes, continental menu. Liquor. Soups, complete meals, some vegetarian. Table service. 11 am-3 pm, 5 pm-8 pm; Fri. & Sat. 5 pm-9 pm only. Sun. closed.

Cottage Inn, 512 E. William. Italian. Also American standards. Liquor. Soup, sandwiches, salads, complete meals. Table service. 11 am - 2 am. Visa, Master Charge.

The Count of Antipasto, 1140 S. University. Liquor. Soups, salads, sandwiches. Some vegetarian. Fast food. 11 am-2 am daily; Sun. 4 pm-2 am. Art Fair hours: 10 am-2 am.

Cracked Crab, 112 W. Washington.

Del-Rio Bar, 122 W. Washington. Delta Restaurant & Pizzeria, 640 Packard at State.

D. Dennison's, 345 S. Main. Seafood. Also American. standards. Liquor. Sandwiches, salads, some vegetarian. Table service. Mon. - Sat. 11:30 am-2:30 am; Sun. 3 pm - 2:30 am. Am. Express, Visa, Diners, Master Charge.

Dooley's, 310 Maynard.

Drake's Sandwich Shop, 709 N. University. Sandwiches, desserts. Fast food. 10 am - 10:45 pm daily. Closed Sundays in summer.

The Earle, 121 W. Washington. French & Italian provincial specialties. Liquor. Soups, salads, sandwiches, complete meals, some vegetarian. Table service. Mon. - Thurs. 4 pm - 1 am, Fri. til 2 am; Sat. 6 am - 2 am; Sun. 8 pm - 2 am. Master Charge, Visa.

Eden Foods, 330 Maynard. Natural foods. Soups, sandwiches, salads, complete meals. Vegetarian only. Cafeteria. Mon - Sat. 11 am - 7:30 pm.

Falafel Palace, 629 E. University.

Fleetwood Diner, 300 S. Ashley.

Frank's Restaurant, 334 Maynard. Greek menu Tues. & Thurs. Otherwise, American standards. Sandwiches, salads, complete meals. Counter and table service. 7 am - 9 pm daily, til 10 pm for Art Fair.

Gandy Dancer, 401 Depot.

Heidelberg Restaurant, 215 N. Main. German-American. Liquor. Sandwiches, salads, complete meals. Table service. Tues. - Sat. 11 am - 2 am; Sun. 11 am - 11 pm. Visa, Master Charge, Am. Express.

Leopold Blooms, 118 W. Liberty. Haute cuisine. Liquor. Soups, sandwiches, salads, complete meals, some vegetarian. Table service. Mon. - Thurs. 11:30 am - 4 pm, 5 pm - 9:30 pm; Fri. evening til 11 pm; Sat. brunch 11 am - 3 pm, dinner 5 pm - 11 pm; Sun. brunch 11 am - 3:30 pm, dinner 5 pm - 9:30 pm. Am. Express, Visa, MasterCharge, Diners Club.

Liberty Inn, 112 W. Liberty. Bar with kitchen. Soups, sandwiches. Table service. Mon. - Thurs. 9 am - 11:30 pm, Fri. & Sat. til 2 am; Sun. noon - 8 pm.

Ling Lee, 407 N. Fifth Ave. in Kerrytown. Chinese. Fast food. Some vegetarian. Mon. - Fri. 9 am - 5 pm; Sat. 8 am - 4:30 pm.

Manikas Sirloin House, 307 S. Main. Liquor. Soups, salads, sandwiches, complete meals, some vegetarian. Breakfast all day. Table service. Mon. - Sat. 7 am - 9 pm; Sun. 10 am - 8 pm. Visa, Master Charge.

Mary's Fabulous Chicken & Fish, 333 E. Huron. Sandwiches, salads, breakfasts. Counter, table service, take-out and delivery. Mon. - Thurs. 9 am - 8 pm, Fri. & Sat. til 10 pm. Sun. closed.

Maude's, 314 S. Fourth Ave.

McDonald's, 337 Maynard. Sandwiches, Fast food. Mon - Thurs. 7 am - 11 pm; Fri. & Sat. til midnight; Sun. 9 am - 11 pm.

Metzger's German Restaurant, 203 E. Washington. German-American. Liquor. Soups, sandwiches, complete meals, some vegetarian. Table service. 11 am - 10 pm, closed Mondays. Am. Express, Visa, MasterCharge, Diners Club.

Michigan League Cafeteria and Snack Bar, 227 S. Ingalls. Thurs. nights at cafeteria are international nights. Soups, sandwiches, salads, complete meals. Cafeteria hours: Mon. - Sat. 11:30 am-1:30 pm, 5 pm - 7:15 pm; Sun. 11:30 am - 2:30 pm. Snack bar hours: Mon. - Fri. 7:15 pm, Sat. til 10:30 am.

Miller's Ice Cream Parlour & Restaurant, 1227 S. University. Ice cream, sandwiches. Fast food. Sun. - Thurs. 11:30 am - midnight; Fri. & Sat. 11:30 am - 12:30 am. Art Fair hours: 9 am - 12:30 am.

Mister Flood's Party, 120 W. Liberty. Bar with soups, salads, sandwiches. Liquor. Soups & salads served 11:30 am - 3:30 pm, Mon. - Fri. Sandwiches all the time. Table and counter service. Some vegetarian. 11:30 am - 2 am. Mon. - Fri.; noon - 2 am Sat. & Sun.

Mr. Tony's Submarine Shop, 342 S. State. Sandwiches, some vegetarian. Fast food. Mon. - Thurs. 11 am - 10 pm; Fri. & Sat. til midnight; Sun. noon - 10 pm.

Old German Restaurant, 120 W. Washington. German-American. Liquor. Soups, sandwiches, complete meals. Counter and table service. 11:30 am - 8:30 pm. Closed Thursdays. Art Fair hours: open Thurs., open nightly til 10 pm or later. Master Charge, Visa.

Old Town, 122 W. Liberty. Bar with kitchen. Liquor. Soups, sandwiches, salads. Table service. 11:30 am - 2 am, food served til 9 pm.

Olga's Kitchen, 205 S. State.

Orange Julius, 1237 S. University.

Oyster Bar & Spaghetti Machine, 301 W. Huron at First.

Olympic Restaurant, 221 N. Main. Soups, salads, sandwiches, complete meals. Mon. - Thurs. 6 am - 7 pm; Fri. & Sat. 24 hours, Sun. til 4 pm. Art Fair hours: 24 hours.

Pagoda, 311 S. Main. Chinese-American. Liquor. Soups, sandwiches, complete meals, some vegetarian. Table service. 11:30 am - 10 pm, Fri. & Sat. til midnight. Closed Monday. Am. Express, Diners Club, Master Charge, Bank Americard.

Parthenon Gyros, 226 S. Main. **Pizza Bob's**, 814 S. State. Pizzas, sandwiches, shakes, floats. Substantial vegetarian. Counter service. 11 am - 2 pm daily, Sun. noon - 2 am.

Pretzel Bell, 120 E. Liberty. Liquor. Soups, sandwiches, 48-item salad bar, complete meals. Cafeteria service at noon, table service evenings. Mon. - Thurs. 11 am - 10 pm; Fri. & Sat. til 2 am; Sun. til 9:30 pm. Am Express, Master Charge, Visa, Diners Club, Carte Blanche.

Raja Rani, 1133 E. Huron.

Real Seafood Company, 341 S. Main. Seafood and American standards. Liquor. Soups, sandwiches, salads, complete meals. Table service. Mon. - Thurs. 11:30 am - 11 pm; Fri. & Sat. til midnight; Sun. 3 pm - 10 pm. Am. Express, Visa, Master Charge, Diners Club.

Rick's American Cafe, 611 Church. Bar with soups, sandwiches, salads, complete meals. Liquor. Some vegetarian. Table service. Mon. Sat. 11 am - 2 am; Sun. 5 pm - 2 am. Master Charge, Visa, American Express.

The Round Table, 114 W. Liberty. Soups, sandwiches, complete meals. Table service. 6:30 am - 2 pm; Sat. til 11 am. Sun. closed.

Saca Taco, 414 E. William. Mexican fast food. Some vegetarian. Mon. Thurs. 11 am - 11 pm, Fri. & Sat. til midnight; Sun. noon 11 pm.

Salad Cellar, 512 E. William. Liquor. Large salad bar, soups, sandwiches. Table service. 11:30 am - 2 am. Visa, Master Charge.

Downtown Ann Arbor Walking Tour Map



Prepared by Ann Arbor Tomorrow and the Chamber of Commerce for the Ann Arbor Observer.



Second Chance, 516 E. Liberty. Liquor. Soups, salads, sandwiches, complete meals. Table service. 11 am - 9 pm Mon. - Sat. Closed Sun. Master Charge, Visa, Am. Express.

Seva Restaurant, 314 E. Liberty. Natural Foods, vegetarian only. Soups, salads, sandwiches, complete meals. Table service. Mon. - Thurs. 11 am - 9 pm, Fri. & Sat. til 10 pm; Sun. 9 am - 2 pm for brunch, 4 pm - 8 pm for dinner.

Stage Door, 300 N. Thayer in the Bell Tower Hotel. Liquor. Soups, salads, sandwiches, complete meals. Breakfast buffet. Table service. Mon. - Thurs. 7 am - 12:30 am, Fri. til 1 am; Sat. 4:30 pm - 1 am; Sun. 4:30 pm - 12:30 am. Art Fair: open Saturday for breakfast & lunch. All major credit cards.

State Street Deli, 800 S. State at Hill. N.Y. deli menu. Soups, sandwiches, salads, some vegetarian. Table service. 9 am - 11:30 pm every day.

Steve's Lunch, 1313 S. University. Soups, sandwiches, omelettes. Counter service. Mon. - Fri. 8 am - 7 pm, Sat. 9 am - 7 pm, Sun. 10 am - 7 pm.

Street Scene Cafe, Huron at State in the Campus Inn. Liquor. Soups, sandwiches, salads, meals. Table service. 11 am - 11 pm daily. All major credit cards.

Thano's Lamplighter, 421 E. Liberty. Liquor. Soups, sandwiches, salads, complete meals. Table service. 10 am - 2 am daily. Master Charge and Visa.

Tivoli, 415 N. Fifth Ave. in Kerrytown II. Soups, salads, sandwiches, quiches, pastries. Table service. Mon. - Fri. 9:30 am - 5 pm. Closed Sun.

Turtle Island, 315 S. State. Natural foods. Salads, soups, sandwiches, breakfasts, complete meals. Completely vegetarian with seafood. Table service. Mon. - Thurs. 7 am - 8:30 pm, Fri. & Sat. til 9:30 pm; Sun. closed. Art Fair hours: 7 am - 10 pm. Master Charge, Visa.

Victor's, Huron at State in the Campus Inn. French continental menu. Liquor. Complete meals. Table service. Brunch: Mon. - Fri. 6:30 am - 10:30 am, Sat. 7:30 - 10:30 am, Sun. 8 am - 1 pm. Lunch: Mon. - Fri. only. 11:30 - 2. Dinner: 6pm - 10:30 pm., Sun. from 5 pm. All major credit cards.

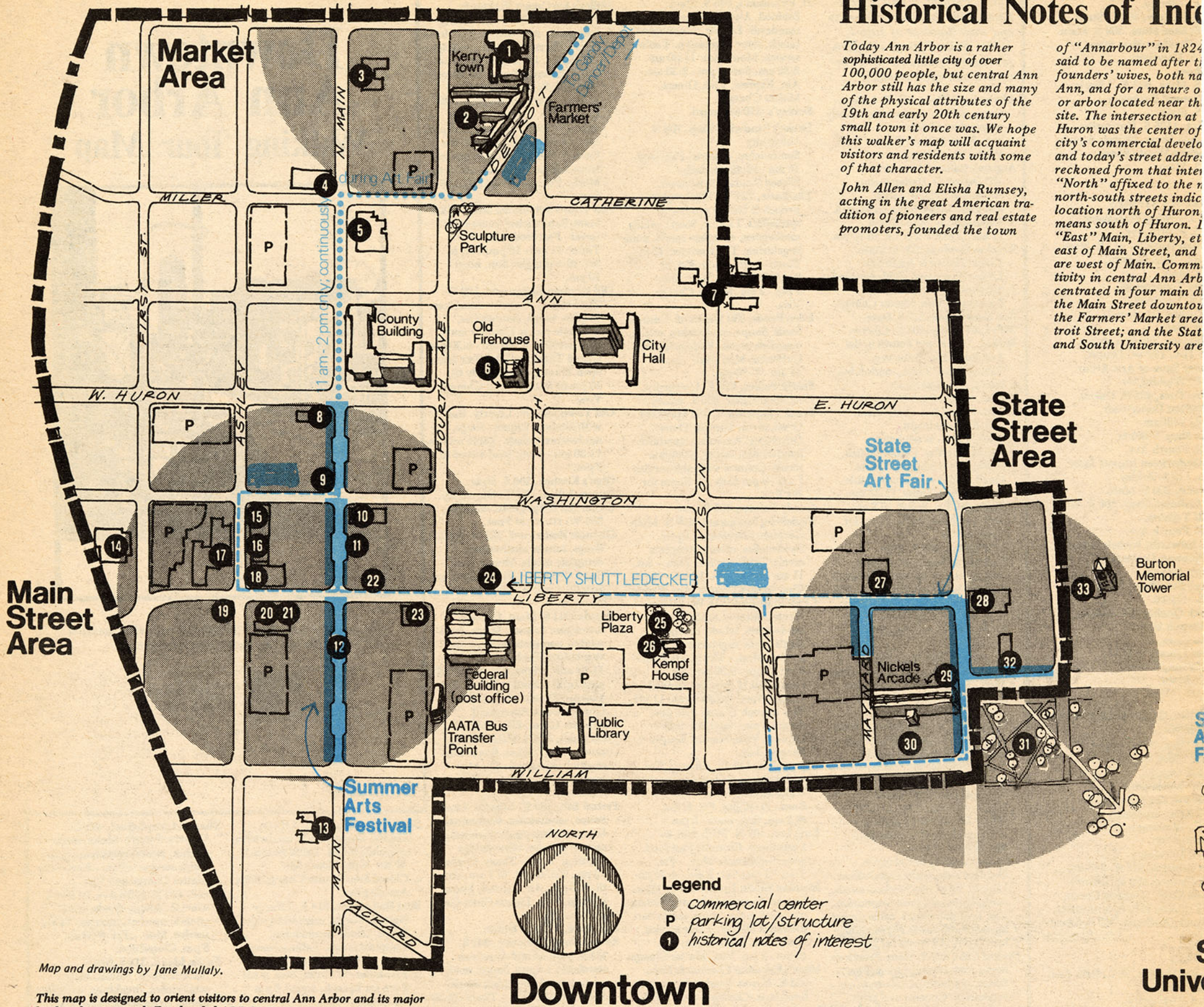
Whiffletree, 208 W. Huron. Seafood, steaks & ribs. Soups, sandwiches, salads, complete meals. Liquor. Table service. Mon. - Sat. 11:30 am - 2 am; Sunday 4 pm - 1 am. Master Charge, Visa.

Historical Notes of Interest

Today Ann Arbor is a rather sophisticated little city of over 100,000 people, but central Ann Arbor still has the size and many of the physical attributes of the 19th and early 20th century small town it once was. We hope this walker's map will acquaint visitors and residents with some of that character.

John Allen and Elisha Rumsey, acting in the great American tradition of pioneers and real estate promoters, founded the town

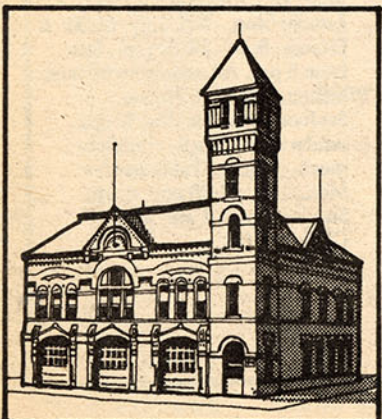
of "Annarbour" in 1824 said to be named after the founders' wives, both named Ann, and for a mature oak arbor located near the site. The intersection at Huron was the center of city's commercial development and today's street address is reckoned from that intersection. "North" affixed to the north-south streets indicates location north of Huron, means south of Huron. "East" Main, Liberty, etc. are east of Main Street, and west of Main. Commercial activity in central Ann Arbor is concentrated in four main districts: the Main Street downtown, the Farmers' Market area, the Detroit Street, and the State and South University areas.



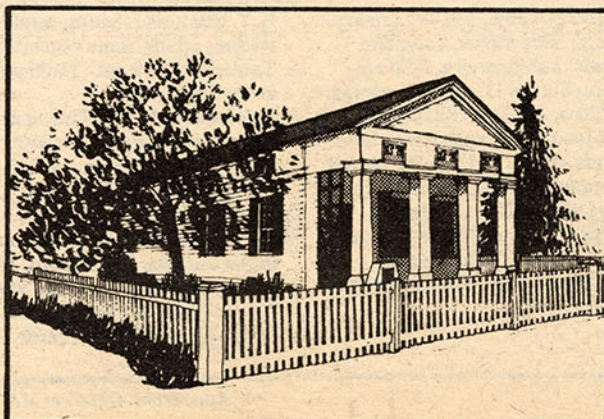
Map and drawings by Jane Mullaly.

This map is designed to orient visitors to central Ann Arbor and its major landmarks in general. For detailed ART FAIR information, see map on page 6.

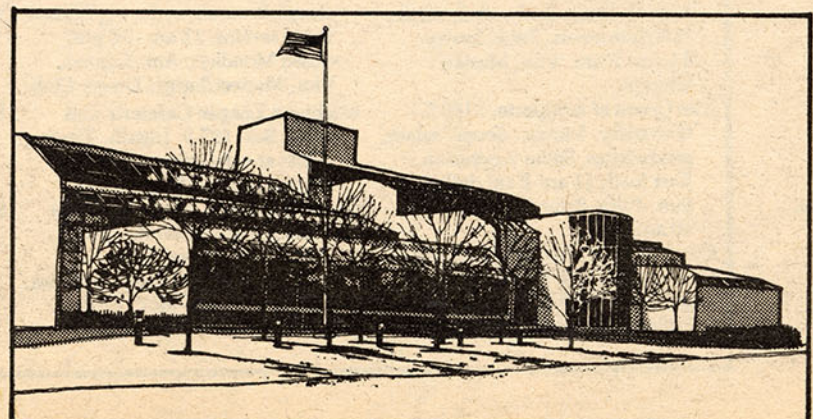
OLD FIREHOUSE
E. Huron at Fifth Ave.



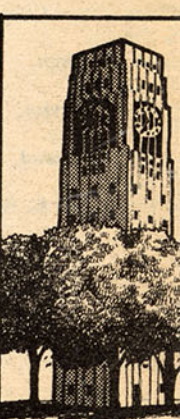
KEMPF HOUSE
312 S. Division



FEDERAL BUILDING
200 E. Liberty



BURTON MEMORIAL TOWER
South Ingalls



It is the corner of the town of Ann Arbor, Michigan. The street is called Main and the building is called the University of Michigan. The building is a large, white, two-story building with a red roof. It is the main building of the University of Michigan. The street is called Main and the building is called the University of Michigan.

joining The University of Michigan central campus.

If you follow our suggestions, and if you look up above the modernized storefronts to the upper stories, you'll see some interesting reminders of Ann Arbor's past. And if you tire of walking, you can catch one of the Liberty Shuttledeckers, authentic London double-decker buses which link the State Street, Main Street, and Farmers Market-Depot areas daily and Saturday.

1. Kerrytown I, 407 N. Fifth, and Kerrytown II, 415 N. Fifth. This complex of cosmopolitan food shops and specialty stores is an inspired adaptation of the old Luick Lumber Mill.
2. Farmers' Market (1934). Gottlob Luick, former mayor, willed his lumber yard to the city for use as a market. A favorite place for people-watching as well as buying farm produce and crafts. Open Wed. & Sat. 7-3 plus Monday 11:30-7 pm from June thru September.
3. St. Nicholas Greek Orthodox Church (parish founded 1927, building remodeled 1967), 414 N. Main. It's the focus of Ann Arbor's large Greek community, with over 1000 members.
4. Miller-Main Building (1865), 303 N. Main. Dr. Alvan W. Chase's homespun medical and household advice was a best-selling book from the 1850's to 1900. He put up

this building to house his offices and steam printing plant.

5. Old Post Office (1909, remodeled 1933), 220 N. Main. The Post Office moved to the Federal Building. The city and county now own this elegant Beaux Arts classic building
6. Old Firehouse. Built in 1882-3, when volunteer firemen pulled pumpers and hooks and ladders to fires, the firehouse is empty today, having been replaced by the new firehouse behind it. The Hands-On Museum is raising funds to turn it into a participatory museum for children and adults. Meanwhile, it serves as a bicycle parking facility.
7. Division and Ann. The beautiful houses on this corner typify different 19th c. styles: Greek Revival in the columned Wilson House (1843), 126 N. Division; Italianate in the simple white Rogers House (1861), 121 N. Division; Gothic Revival in the red brick Palmer House (1867), 205 N. Division; and a mixture of classic revival styles in the yellow Wells House (built 1858, remodeled 1890's), 208 N. Division.
8. Ann Arbor Trust Building (1906), Main at Huron. Frank P. Glazier, Chelsea banker and industrialist and later state treasurer, had a mania for splendid buildings. He erected this opulent brick and stone pile for his Washtenaw newspaper but soon afterwards his

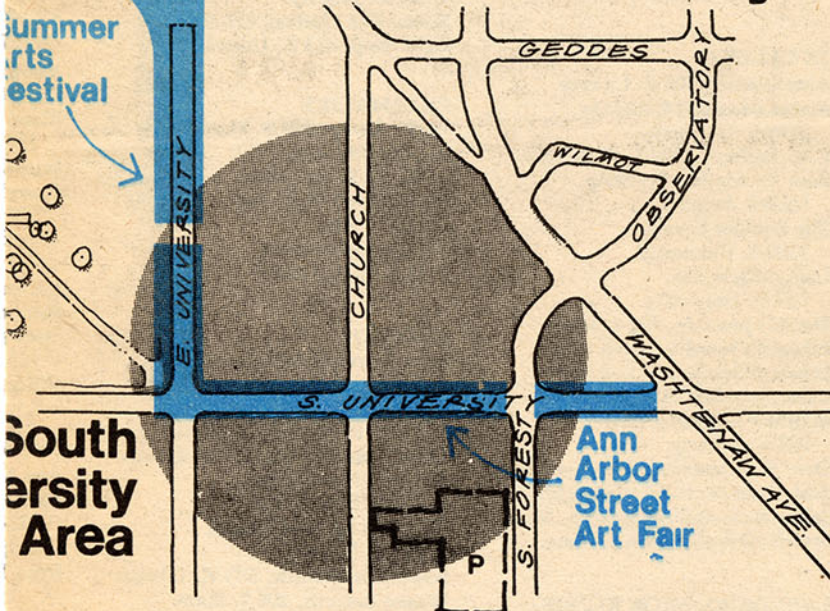
political enemies had him jailed for juggling state funds to finance its construction.

9. Muehlig's Dry Goods (Philip Bach Building, 1865), 126 S. Main. Quaint touches in this venerable store include the spring-operated cash carrier system and the manned elevator, supposedly the state's seventh-oldest.
10. First National Building (1929), 201 S. Main, 10 stories high, it's Ann Arbor's scaled-down version of the 1920's grand metropolitan office towers, complete with the necessary historical ornament, vaguely Moorish. Notice the lion-head gargoyles on top.
11. Thom McAn plaque, 215 S. Main. The shoe chain founder's portrait adorns the entranceway of this former shoe store.
12. Dean Promenade (1965). Elizabeth Dean left \$2,000,000 for a special tree care fund for the city. The Dean Promenade, designed by Johnson, Johnson & Roy and one of the first street renovations of its kind, honors her.
13. Laubengayer House (1880's) and Haller House (1890), 416 and 410 S. Main Street. Both these Queen Anne residences reflect the Victorian era's ornate exuberance. Note the finials on the towers and carriage step in front of the Laubengayer entrance.
14. Ann Arbor Implement and The Blind Pig. S. First St. When wheat was a major Washtenaw County farm product, the Ann Arbor Central Roller Mills were here. Signs for flour remain on the south wall. Ann Arbor Implement took over the mill building in 1924; the vaulted cellars are now open to visitors. The Blind Pig occupies the mill office and uses the safe as a wine cabinet.
15. The Earle (1885), Washington at Ashley. A successful Scio township farmer, Michael Staebler, erected this as a hotel (originally the Germania, later the American House) which also housed his other businesses in ground floor shops: agricultural implements, bicycles, Ann Arbor's first car dealership, and coal.
16. Schwaben Hall (1914), 217 S. Ashley. Ann Arbor's German population hails mostly from Swabia (the region around Stuttgart in southwest Germany). Germans formed many clubs; one of the first, still around today, is the Schwaebische Unter-
17. Hertler's (c. 1890, remodeled 1930's), 210 S. Ashley. This garden store started as a drive-through feed barn where the three Hertler brothers also dealt in farm implements and wholesale grain. Ashley Street catered to the farm trade with blacksmiths, feed barns, and saloons like the Old Farmer's Home.
18. Mr. Flood's Party, 120 W. Liberty, was the first younger business to move into this now-vibrant area, in 1969; its collection of stained glass and campy Americana is worth a look.
19. Fleetwood Diner (c. 1948), 300 S. Ashley. Formerly the Dagwood Diner, reincarnated as a Midwestern approximation of the archetypal New England diner, the Fleetwood is a downtown landmark. Next door, the H & R Block building was once a blacksmith shop. On the roof is the Model T radiator fan used by smith Mike Finkbeiner to indicate that he also "tinkered with cars."
20. Ann Arbor Art Association, 117 W. Liberty. Built to house the Walker Brothers Carriage Works, this structure long housed the Stanger Furniture Company, which also sold caskets, as an old sign on the west wall attests.
21. Haarer Building (1888), 113 W. Liberty. Originally a photographer's studio and home; now, handsomely restored, it's a book store and residence. The weathervane on top was reconstructed to match that in an old photograph.
22. Haner's barber pole. 105 E. Liberty. The only standing barber pole left in town.
23. Pretzel Bell restaurant, 122 E. Liberty. Opened in 1934 just after Prohibition was repealed, it incorporated the back bar and initial-carved tables from Joe Parker's famous College Saloon and college mementoes from other campus hangouts. Many of the relics remain today.
24. Zwerdling Fur sign (c. 1915), side of 213 E. Liberty. Osias Zwerdling, furrier and patriarch of Ann Arbor's Jewish community, commissioned this artistic advertisement.
25. Liberty Plaza (1977). The first Ann Arbor city park built for a truly urban situation.

stuetzungsverein, Schwaben Verein for short, a social group which also paid life insurance benefits. Note the name on the second-story windows.

26. Kempf House (c. 1850), 312 S. Division. This charming little Greek Revival house (on the National Register of Historic Places) houses Ann Arbor's Historic District Commission. House museum tours available Sat. & Sun. 2-5.
27. Michigan Theater (1927). Ann Arbor's most splendid picture palace from the golden age of movies. Note the colored terra cotta ornament in a Mediterranean Renaissance style. Recently purchased by a public corporation which plans to operate it as a community theater for plays and musical events. The original Barton Theater Organ is maintained by the Motor City Theater Organ Society and played at a 10 am open house the 2nd Sunday of each month.
28. State Theater (1940). It still has the flashy features of modernistic Hollywood in the 30's and 40's: a huge lighted sign, a shiny front, round windows, and a marvellous Art Deco carpet.
29. Nickels Arcade (1915-1918). Tom Nickels erected Ann Arbor's 18-shop version of Milan's Galleria on the site of his father's meat market. Bay's Bay's Jewelers, The Caravan Shop, Van Boven's and the post office have been there from the start.
30. The DKE Shant (1878), 611½ E. William. This mysterious meeting house is a vestige of the days when secret ceremonies were an important part of fraternity life. Designed by Wm. LeBaron Jenney, who later pioneered the steel skeleton frame in Chicago.
31. University of Michigan Central Campus (opened 1840). The original 40-acre campus between State St. and the Universities (South, East, and North) was a farmer's field offered to the state by a local land company to lure the newly-established university to Ann Arbor. History Professor Andrew White (later Cornell's first president) planted the first trees starting in 1857.
32. Drake Sandwich Shop, 709 N. University. The interior of this classic campus soda shoppe has changed little since 1932, when owner Truman Tibbals bought it.
33. Burton Memorial Tower (1935) was erected to house the Charles Baird Carillon, now 53 bells, plus music classrooms and offices. The carillonneur and bells can be seen up close Wed. from 4-5 and Sat. from 11 to noon, mid-April through October.

South University

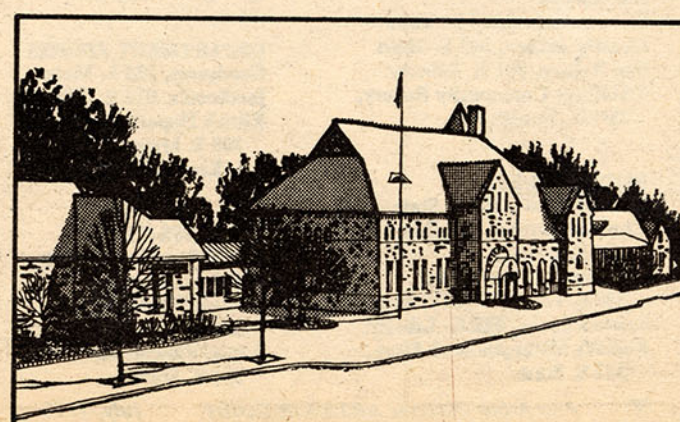
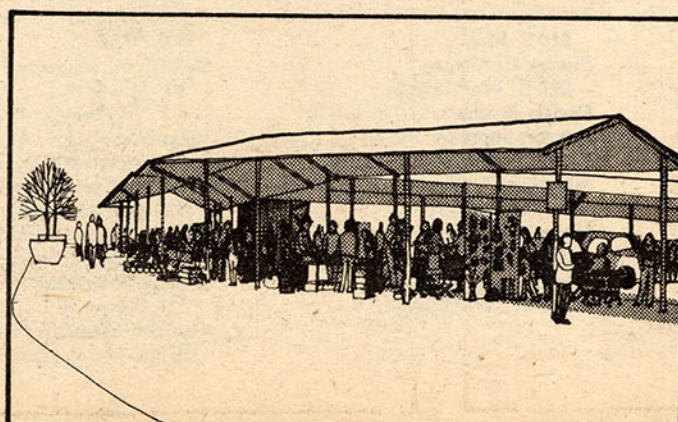


DOWER

NICKELS ARCADE
328 S. State

FARMERS' MARKET
Detroit St. & N. Fifth Ave.

AMTRAK DEPOT
and GANDY DANCER RESTAURANT
401 Depot



Downtown Guide

ANTIQUES & USED FURNITURE

Antique Village, 108 N. Fourth Ave.
Finishing Touch Limited,
Nickels Arcade.
Good Pickins, 302 E. Liberty.
Lilac Antiques, 415 N. Fifth Ave.
(Kerrytown).
The Lily Shoppe, 322 E. Liberty.
Restorations Unlimited,
220 N. Fifth Ave.
Salvation Army Thrift Store,
105 E. Ann.
Treasure Mart, 529 Detroit St.
Yankee Trader, 512 S. Main.

APPAREL

Ann Arbor Clothing Company
(M), 211 S. Main
The Attic (F), 1210 S. University
Ayla, Inc. (F), 241 E. Liberty.
Bagpiper (F), 1200 S. University.
Budget Shop (F), 611 E. Liberty.
Checkmate (M/F), 302 S. State.
Cloth of Gold (F), 611 Church.
Ehns and Son (M), 116 W. Liberty.
Englanders, 1212 S. University.
Fantasy Fashions (F), 305 E. Liberty.
Fiegel's (M), 318 S. Main.
Foreign Matter (F),
1315 S. University.
Frances Bridal Shop (M / F / C),
333 S. Main.
Generations (C), 247 E. Liberty.
Hutzel's (F), 301 S. Main.
Jack's Men's Wear (M),
118 E. Washington.
Kay Baum, (F), 500 E. Liberty
Kay-Jay Shop (F), 223 S. Main.
Marti Walker (F), 214-218 S. State.
Marty's (M / F), 310 S. State.
Mary Dibble (F), 1121 S. University
Preis (F), corner State & Liberty.
Ragtop Vintage Clothing (M / F),
121 W. Washington.
Renaissance (M / F), 402 Maynard.
Sam's Store (M), 207 E. Liberty.
Second Hand Rose (M / F),
211 N. Main.
Seventh House (M / F), 211 S. State.
Steeplechase Men's Clothing (M),
1119 S. University.
Thrift Shop (M / F), 120 N. Fourth.
Tice's Men's Shop (M),
1111 S. University.
The Tree (F), 419 Detroit St.
Van Buren Shop (F),
Nickels Arcade.
Van Boven (M), 326 S. State.
Wild's Men's Shop (M), 311 S. State

ART GALLERIES/FRAMING

Alice Simsar Gallery, 301 N. Main.
Anderson's Frame Shop,
122 E. Washington.
Ann Arbor Art Association,
117 W. Liberty.
Blixt Gallery, Nickels Arcade.
David Ackley Gallery, 215 S. State.
Denali Arts, Inc., 103 E. Liberty.
Dreyfuss Gallery, 209 1/2 N. Main.
Forsythe Galleries, Nickels Arcade.
Gallery One, 113 S. Fourth Ave.
Graphic Art Wholesalers,
224 S. Main.
Hang Ups, 415 N. Fifth Ave.
(Kerrytown).
House of Frames, 209 E. Liberty.
The Loft, 117 W. Liberty.
Megaframes, 205 N. Main.
Sixteen Hands, 119 W. Washington.
Valentine Gallery, 245 E. Liberty.

BAKERIES

Dom Bakeries, 300 S. Main.
Quality Bakery, 347 S. Main.
Sun Bakery, 301 E. Liberty.
Wildflower Community Bakery,
208 N. Fourth Ave.

BOOKSTORES

Borders Books, 303 S. State
Christian Science Reading Room,
306 E. Liberty.
Community Newscenter,
330 E. Liberty, 1301 S. University.
David's Books, 622 E. Liberty.
Follett's Michigan Book Store,
322 S. State.

Fourth Avenue Adult News,
217 S. Fourth Ave.
Laco Bookstore, 1216 S. University.
Logos Bookstore, 1205 S. University.
Paideia Books, 313 S. State.
State Street Book Shop, 316 S. State.
Ulrich's Book Store,
549 E. University.
West Side Book Shop,
113 W. Liberty.
Wooden Spoon Bookshop,
200 N. Fourth Ave.

CAMERA EQUIPMENT

Purchase Camera,
1115 S. University.
The Quarry, Inc.,
318 S. State.

COMMUNITY SERVICES

Ann Arbor Bank, 101 S. Main,
1100 S. University,
505 E. Liberty.
Ann Arbor Fire Department,
111 N. Fifth Ave.
Ann Arbor News, 340 E. Huron.
Ann Arbor Observer, 206 S. Main.
Ann Arbor Public Library,
343 S. Fifth Ave.
Ann Arbor Tomorrow,
122 1/2 E. Liberty.
Ann Arbor Trust Company,
100 S. Main.
Chamber of Commerce,
207 E. Washington.
City Hall, 100 N. Fifth Ave.
Detroit Edison Company,
401 S. Main.
Ecology Center, 417 Detroit St.
Farmers Market, 315 Detroit St.
Federal Building, 200 E. Liberty.
Great Lakes Federal Savings,
401 E. Liberty.
Huron Valley National Bank,
125 S. Fifth, 777 N. University.
Michigan Bell Telephone Company,
324 E. Huron.
Michigan Consolidated Gas
Company, 211 E. Huron.
Michigan National Bank,
302 S. Main.
Michigan Savings and Loan,
111 S. Main.
National Bank and Trust,
125 S. Main, 500 E. William.
Plasma Donor Center,
214 S. Fourth Ave.
Secretary of State, 611 Church.
U.S. Post Office, 200 E. Liberty &
Nickels Arcade.
Washtenaw County Building,
100 N. Main.
Womenspace, 211 1/2 N. Fourth Ave.

COPYING AND PRINTING

Accu-Copy 524 E. William.
Albert's Copying, 535 E. Liberty.
Arbor Instant Printing,
124 E. Washington.
Copy Mill, 211 S. State.
Copyquick, 1217 S. University.
Dollar Bill Copying, 611 Church.
Goetzcraft Printers, 307 N. Main.
Great Copy,
108-110 E. Washington.
Insta-Print of Ann Arbor,
221 S. Main.
Kolossos Printing,
310 E. Washington.
Quality Copy Center,
109 Miller.
Speed-A-Print, 717 N. University.
Speedy Printing, 209 N. Main.

DEPARTMENT STORES

Goodyears, 122 S. Main.
Jacobson's, 612 E. Liberty.
Kline's Department Store,
306 S. Main.
S.S. Kresge, 317 S. State.

FLORISTS/PLANTS

Ann Arbor Flower Shop,
109 E. Liberty.
Chelsea Flower Shop,
203 E. Liberty.
Louise Flowers and Gifts,
334 S. State.

Petal Shop,
1104 S. University.
Saguaro Plants, 207 S. Ashley.
University Flower Shop,
Nickels Arcade.

FOOD/SUNDRIES AND/OR LIQUOR

Applerose Natural Foods,
300 W. Liberty.
Ascione Brothers Produce,
407 N. Fifth (Kerrytown).
Bagel Factory, 306 S. University.
Beer Depot, 114 E. William.
Beer Vault, 303 N. Fifth.
Capitol Market, 211 S. Fourth Ave.
Diroff's Market, 422 Detroit St.
Druzetich Meat Market,
407 N. Fifth. (Kerrytown).
Dunham-Wells Cheese & Wine,
407 N. Fifth. (Kerrytown).
Edens Whole Earth Grocery,
330 Maynard.
Food Mart, 1123 S. University.
Kerrytown Pantry, 407 N. Fifth.
(Kerrytown).
Ling Lee, Inc., 407 N. Fifth.
(Kerrytown).
Main Grocery, 207 N. Main.
Main Party Store, 201 N. Main.
Marshall's, 235 S. State.
Moveable Feast, 407 N. Fifth.
(Kerrytown).
Peoples Produce Co-op,
206 N. Fourth Ave.
Peoples Food Co-op,
212 N. Fourth Ave.
Real Seafood Market,
407 N. Fifth. (Kerrytown).
Soybean Cellars Food Store,
314 E. Liberty.
State Discount, 307 S. State.
Tice's, 340 S. State.
Village Corner, 601 S. Forest Ave.
White Market, 609 E. William.

GIFTS & CRAFTS SHOPS

J.T. Abernathy Pottery,
Nickels Arcade.
Andoh's African Imports,
105 S. Fourth Ave.
Artisans, 1122 S. University.
Baobab, 123 W. Washington.
The Berry Patch, 107 E. Liberty.
Caravan Shop, Nickels Arcade.
Classical Glass, 249 E. Liberty.
Collected Works, 309 E. Liberty.
Crown House of Gifts, 301 S. State.
Helen Dobson, Inc.,
110 E. Liberty.
Impressions Fabrics,
340 Maynard.
John Leidy,
601 & 607 E. Liberty.
Little Dipper Candles,
415 N. Fifth. (Kerrytown).
Orthogonality, 330 E. Liberty.
Osirus Bantle Stained Glass Studio,
205 E. Washington.
Papermill, Inc., 415 N. Fifth.
(Kerrytown).
Peaceable Kingdom,
111 W. Liberty.
Persian House of Imports,
320 E. Liberty.
Plumed Serpent, 330 S. Main.
Sangam Indian Crafts,
107 S. Fourth.
Wee Bit of Scotland-The Blarney
Stone, 326 S. Main.

HARDWARE, PAINT & GARDEN SUPPLIES

Anderson's, 125 W. William.
Ann Arbor Door Closer &
Lock Service, 226 Detroit.
Ann Arbor Implement Company,
210 S. First.
Fischer Hardware,
221 E. Washington.
Hertler Brothers, 210 S. Ashley.
Painters Supplies, Inc.,
221 W. Liberty.
Schlenker Hardware,
213 W. Liberty.
Silver Lead Paint Company,
300 E. Washington.
Vogel's Locksmiths,
113 W. Washington.

HOBBY AND BICYCLE STORES

American Handicrafts, 219 S. Main.
Campus Bike and Toy Center,
514-516 E. William.
Needlepoint Tree, 222 E. William.
Rider's Hobby, 115 W. Liberty.
Student Bike Shop,
607 S. Forest Ave.
Wild Weft, 415 N. Fifth.
(Kerrytown).
Yarncraft, Nickels Arcade.

HOME FURNISHINGS

Artisans Contemporary Lighting,
1110 S. University.
Bathsheba, 415 N. Fifth Ave.
(Kerrytown).
Custom Counters, 416 S. Ashley.
Delux Drapery and Shade Co.,
208 S. Fourth Ave.
Design Cabinetry, 219 N. Main.
Ernst Electric, 206 S. Ashley.
Handicraft Furniture,
337 E. Liberty.
La-Z-Boy Showcase Shoppe,
218 S. Main.
Ruth Roy Interiors, 301 N. Main.
Smith and Nathan Furniture
Makers, 403 N. Fifth Ave.
(Kerrytown).
Top of the Lamp, 217 N. Main.
Treehouse Furniture Makers,
206 S. First.
The Ware House, 301 N. Main.
Workbench, 410 N. Fourth Ave.
(Kerrytown).

HOTELS

Ann Arbor Inn, 100 S. Fourth Ave.
Bell Tower Hotel, 300 S. Thayer.
Campus Inn, 615 E. Huron.
Embassy Hotel, 202 E. Huron.
Michigan League, 227 S. Ingalls.

ICE CREAM

Baskin-Robbins, 1101 S. University.
Dom Bakeries, 300 S. Main.
Jason's, 215 S. State.
Miller's Ice Cream Parlor,
1227 S. University.
Mountain High Ice Cream Parlor,
117 W. Washington.

JEWELERS

Abracadabra, 205 E. Liberty.
Austin Diamond Company,
1209 S. University.
L.G. Balfour, 1209 S. University.
Bays Arcade Jewelry Shop,
Nickels Arcade.
The Boulder Jewelers,
1103 S. University.
Campus Jewelers,
719 N. University.
Daniel's Jewelers, 201 S. Main.
Edward's Jewelry, 215 S. Main.
House of Suren, 119 E. Liberty.
Lake's Jewelers, 211 S. State.
Matthew C. Hoffmann,
227 E. Liberty.
Over the Rainbow, 330 Maynard.
Schlanderer's, 113 S. University.
Schlanderer and Sons, 208 S. Main.
Seyfried Jewelers, 304 S. Main.

LAUNDRIES/SHOE REPAIR/ TAILORS

Andy's Custom Tailoring,
308 S. State.
Athens Shoe Repair, 349 S. Main.
Camelet Brothers Tailors,
103 E. Liberty (upstairs).
College Shoe Repair,
607 E. William.
Eureka Cleaners & Tailors,
308 N. Main.
Gold Bond Cleaners,
322 Maynard.
L & F Shoe Repair, 207 S. Ashley.
Laundromat, 330 Maynard.
Laundromat, 609 S. Forest Ave.
Nasibeh's Custom Tailor Shop,
330 S. State. (Upstairs).
Shahin Custom Tailoring,
212 S. Main.
Student Shoe Repair,
345 Maynard.
Tim and Christine's Tailor Shop,
213 S. Main. (upstairs).

Vahan Tailoring, 311 E. Liberty.
Vahan Uzuncan Shoe Repair,
209 S. State.

LEATHER GOODS

Mule Skinner, 611 S. Forest Ave.
Ram's Head Leather & Luggage,
539 E. Liberty.
Suwanee Springs Leather Works,
619 E. William.
Wilkinson Luggage Shop,
327 S. Main.

MUSIC

Absolute Sound, 312 S. State.
Al Nalli Music, 317 S. Main.
Ann Arbor Music Company,
117 E. Liberty.
Ann Arbor Music Mart,
336 S. State.
Ann Arbor Piano & Organ Co.,
209 S. Main.
Apollo Music Center,
323 S. Main.
Auto Entertainment Center,
300 E. Huron.
Guitar Gallery, 326 S. State.
Haddock Music House,
314 S. Thayer.
Herb David Guitar Studio,
209 S. State.
Hi Fi Studio of Ann Arbor,
215 S. Ashley.
King's Keyboard House,
115 E. Liberty.
Radio Shack, 300 Maynard.
Tape Recorder Specialists,
216 E. Washington.
Tech HiFi, 605 E. William.

OFFICE SUPPLIES

Ball Office Supply,
116 S. Main.
Marsh's, 329 S. Main.
Mayer-Schairer, 112 S. Main.
The Office Supply House,
613 E. William.

OPTICAL

Campus Opticians, 326 S. State.
Dobbs Opticians, 211 E. Liberty.
Moran Optical Center,
123 E. Liberty.
Richardson Optical, 320 S. State.
Sight Shop, 613 E. University.

PHARMACIES

Lucky Drugs, 303 S. Main.
Prescription Shop,
423 E. Washington.
Richardson's Pharmacy,
320 S. State.
Village Apothecary,
1112 S. University.

RECORDS

Aura Sound Entertainment Co.
540 E. Liberty.
Discount Records,
300 S. State, 1235 S. University.
Liberty Music Shop, 417 E. Liberty.
Sunrise Record Shop,
100 N. Fourth Ave.
Recycle Light and Sound,
221 E. Liberty.
Schoolkids Records, 523 E. Liberty.
Wazoo Records, 209 S. State.

RECREATION

The Academy, 220 S. Main.
Ann Arbor Y, 350 S. Fifth Ave.
Art Worlds, 213 1/2 S. Main.
Asian Martial Arts Studio,
220 E. Huron.
Cross-Eyed Moose,
613 E. Liberty.
Dance Space, 621 E. William.
Dance Theatre Studio,
711 N. University.
Downtown Racquet Club,
101 W. Liberty.
Focus Pinball, 621 E. William.
Mickey Rat's Pinball,
603 E. William.
Pinball Alley, 1217 S. University.
Sylvia Studio of Dance,
525 E. Liberty.

SHOE
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Mast S
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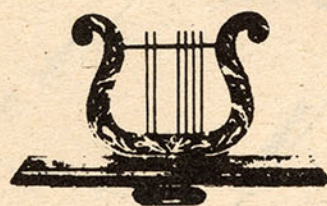
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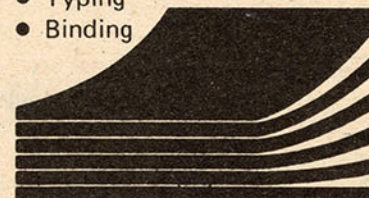
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THE VIEW FROM THE BOOTHS

What the fair means to the artists in it.



Expressions of interest, admiration, and seraphic contentment— what every exhibitor hopes to see at art fairs.

By ANNETTE CHURCHILL

Sometime during the second day of the fair, exhibitor Carol Furtado, a weaver, becomes mesmerized watching the slow, shuffling tide of the pressing crowd. They jam the sidewalk so tightly that their slow-motion movement has become a swaying, drag-foot lock-step.

Carol knows from experience that she must do something to break the hypnotic spell of this scene. She stands up for a while to alter her angle of vision. For a little while this new view strengthens her hold on reality. In a few more minutes she will need to change her position again, this time by climbing part way up a stepladder. The sit-stand-climb routine helps her to focus on the people nearest to her booth and to see them as individuals. "As a crowd event there is nothing like these Ann Arbor fairs," Carol says. "The herd effect takes over when the crowds are at their height. The crowd shuffles along in one direction, then reverses to the other, strangers following strangers. To watch it too long can be very disorienting."

Other exhibitors at the Ann Arbor fairs react differently to the crowds. Rosanna Tendler Worth, a nationally acclaimed worker in enamels whose pieces are collectors' items, calls the fair "a madhouse, but a very exciting time." Charla Khanna, who makes soft sculpture and handcrafted dolls, likes to watch people and finds the crowd stimulating. Jean Wetzler, a landscapist who works in watercolor, finds the atmosphere of the fair so exhausting she drives twenty miles home to Ida at the end of each fair day to recover.

The artists and craftsmen at both the Ann Arbor Street Fair and the Summer Arts Festival agree that these fairs are stressful but financially successful and well-run. For many of the participants the business they do during these four days in July represents as much as one half of their income for the whole year.

For some artists and craftsmen, Ann Arbor provides their only fair exposure, but the majority of them participate in several others in the Midwest. Fairs in Flint, Charlevoix, Cincinnati, Chicago, and Troy draw many of their artists and craftsmen from the same talent pool. Among these artists, there is general agree-



Just as frequent a sight, however, are suspicious, upset looks like the one this woman casts on some innocent planters.

ment that Ann Arbor's art fairs represent the cream of the crop.

Much hard work lies behind the displays that fill the booths and stands along South University and East University. Figured in man-hours, these works of art and craft represent a tremendous accomplishment. When one stops to consider that all this time and creative effort is committed to the fortunes of a four-day sale, one begins to see how precarious the livings of the exhibitors can be.

Many exhibitors agree that the fairs do a lot for them besides providing an income. "One of the really valuable side-effects of the fairs is the chance they give us all to catch up on the news of art and craft markets," says Jason Getzan, a miniaturist. "Over the years we craftsmen come to think of ourselves as a large family which comes together periodically to exchange helpful news and to enjoy one another's company."

After closing hours each night, parties take place beginning at the fair and move on later to restaurants and artists' homes or lodgings in Ann Arbor. Bull sessions mixed with revelry go on far into the night. "You are so keyed up you can't think of going to sleep," Jason says. "All

day long people have been buying the things you've slaved to design and make. And even those who didn't buy have admired your things. When you work entirely for yourself and by yourself, this is a very exhilarating pay-off."

One frequent topic of conversation at late night get-togethers among artists and craftsmen is the vexing problem that surrounds the matter of commercial appeal. News from other summer fairs is exchanged. New trends the buying public is finding attractive are identified.

Artists and craftsmen agonize over the question of how to keep their work fresh and ever-evolving while at the same time keeping an eye on what is selling well. It takes an act of courage to move on from works that are proving popular with customers to something even the artist himself may feel is still experimental.

And yet everyone agrees there is a danger that one's work can become stale with prolonged repetition. Once the artist or craftsman senses the approach of staleness in his work, he begins to see himself as a mere production worker. The life spark has gone out, not only in his work but out of his life also, and he knows it.

Many resolve this problem of "selling out" by working at two levels simultaneously. One is a mass production level of proven sellers. Sure sales from this kind of work permit them to stretch their skills in new directions in the main body of their work.

Talk among the craftsmen from the fair goes on far into the night. New friendships form, old ones are reinforced, serious talk gives way to gossip. "How did that awful stuff get into the juried fair?" someone asks. "----- is really cranking it out this year," another observes. "I think those guys go back to their motel at night and paint up a bunch of those acrylics assembly-line fashion to sell in the morning," someone else speculates.

Many artists and craftsmen remark on the contrast between the hectic atmosphere of the fair and the quiet isolation in which they work throughout many months of the year. Carol Furtado says her life during the production months is extremely isolated. Weaving is a solitary occupation, and she feels she needs the hurly-burly atmosphere of the fair to put her back in touch with people.

Another attraction of the art fair for artists and craftsmen is the chance to sell directly to a real person without the buffer of a middleman. Viewing their work as a personal expression, many exhibitors like to know the person receiving it personally.

Evelyn LaMers, a potter from Yellow Springs, Ohio, has exhibited at the Summer Arts Festival since the days when it was known as the Free Fair. "The biggest problem at these fairs for first-time exhibitors is what to do with all the money," Evelyn says. With an average four-day attendance of 300,000 people, many of them in a buying mood, a great deal of money floats around at the fair.



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Working out plans to safeguard it is a number one priority. "I came from Yellow Springs that first year with three other potters. We hauled along an adding machine, four-column ledger paper, and real money sacks — all items that shrieked the news that we had money with us. We stayed the night at an Ann Arbor motel which was 'lively,' to put it kindly, and all night long there were these comings and goings in the corridor that made us awfully nervous. We propped a chair against the door and whispered as we set about counting up the money from the first day's sales. Next morning we got to a bank with our money and breathed easier. But when we got back to the motel that night, it was clear we had excited some kind of interest, because our luggage had been thoroughly gone through! Every exhibitor has a different way of handling the problem of what to do with the money. But all of them must have a plan."

Hidden locked cash boxes are a must for every booth, and people manning the booth must keep an eye of them. Even so, every so often someone makes off with a cash box. Getting away with it in the milling crowd is easy. Some people open a temporary bank account at a local bank and use night deposit facilities. But increasingly participants at the



Peter Yates

Charla Khanna, soft sculpture: "The crowd does often act as if you weren't even there. One day I heard a piercing voice shouting, 'You gotta see this! This woman looks exactly like the dolls she sells!'"

fairs are accepting checks and Visa and Mastercharge cards.

There are hired security personnel at the fairs at night, but even so, many exhibitors take extra precautions. A very few sleep in their booths. Many more haul away what items they can for the night. Things of intrinsic value like jewelry are handled with particular care. But since everything available for sale at

the fair represents months of work, and since work is money, *everything* has intrinsic value to the exhibitors.

There are also physical hazards to the things for sale. Good display design can minimize the danger, but it takes experience to know what will work best in the way of display structures. One year a stained glass artist

A taste of Europe returns to the Campus Inn

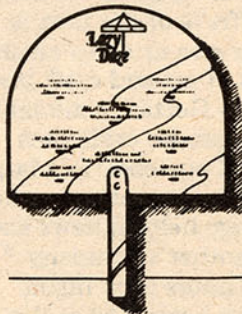
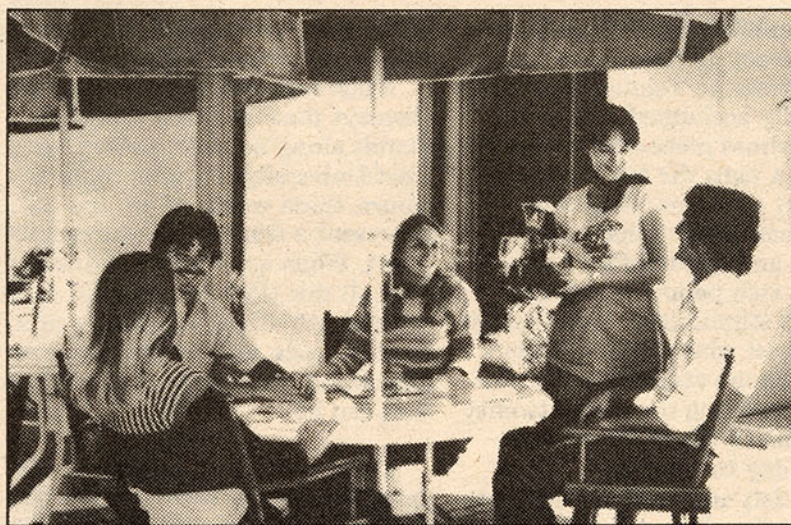


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Jason and Jacqueline Getzan, miniaturists, in their workshop: From a life of working in isolation, craftsmen become merchants for the fair's four days.

Peter Yates

rigged a splay-legged frame from which he hung stained glass panels. A person in the crowd tripped on one of the extended legs and brought the whole thing crashing down, breaking a lot of the precious glass. Damage amounted to several hundred dollars, and many weeks of work was lost.

Shoving crowds knock things off tables, and people in crowds may be more thoughtless than they would ever be alone. One man wanted to brace himself as he bent down to examine some jewelry close up, so he

hung onto to a hanging tapestry in the next booth, using it like a subway strap. Shipping hauling, packing, and unpacking take their toll. And every year there seems to be one storm that smears water colors and soaks fabric art. Last year's wind storm even damaged durable goods like heavy ceramics.

From the moment the first customer arrives, the artists and craftsmen become merchants for the next four

days. From a life of working in isolation where they focus their skills and apply the deepest concentration to the development of their work, they become vendors for a huge crowd that does not always connect the person inside the booth with the works that are attracting their attention. "The crowd does often act as if you weren't even there," says Charla Khanna. "One day at the busiest time of the afternoon I heard a piercing voice rise out of the middle of the crowd shouting, 'Come here! You gotta see this! This woman looks exactly like the dolls she makes!'"

Other people in the crowd address skeptical questions to the artists, treating them as though they were impersonally involved clerks. Stained glass artists Bob Vavrina tells of one passer-by who snapped his fingers vigorously at an example of his stained glass and asked, "Is this plastic? It sure sounds like plastic."

Frequently customers assessing a piece announce loudly that they could do better themselves and at half the price. Butch Honeck, a metal sculptor who uses welding techniques, heard a man say, "I can weld. I could do that. Maybe I'm in the wrong racket."

Not surprisingly, everyone who is approached for comment about the



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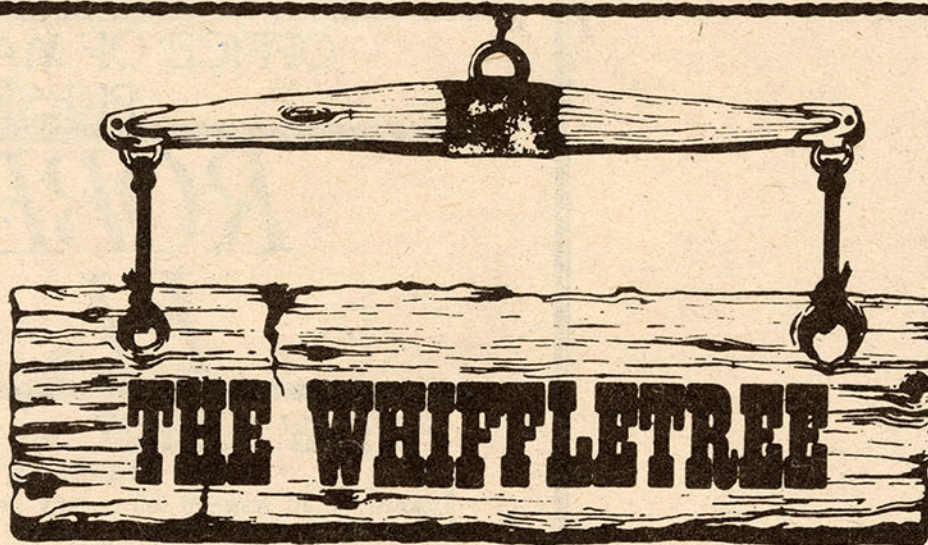
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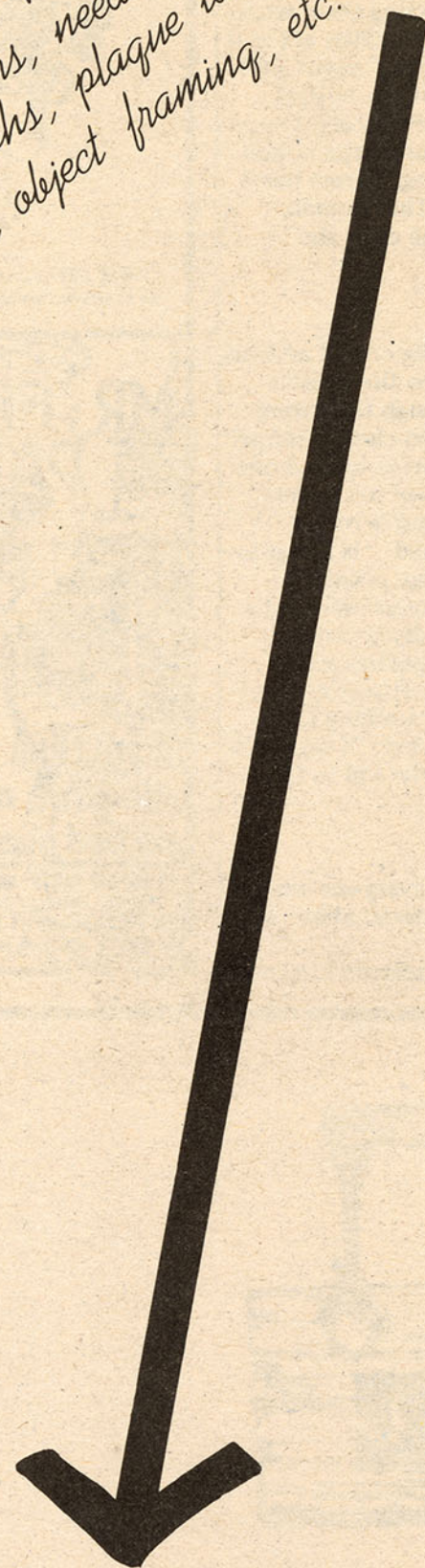
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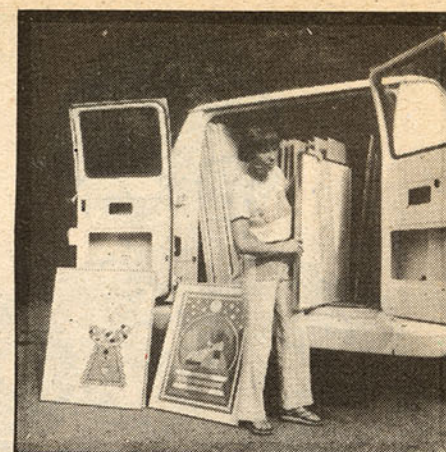
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art fairs mentions the heat and sudden storms that always seem to occur at fair time in July. Some exhibitors can barely stand the heat themselves and cannot understand how customers can be in a buying mood in such dreadful weather. Evelyn LeMers, on the other hand, thinks hot weather promotes sales. Others see the threat of a storm as a spur to sales. What seems to be at work, in these peoples' view, is the fact that thousands of customers have come from far away prepared to buy at least one thing. When discomfort overwhelms them, or when vigorous weather threatens, they feel impelled to justify their coming in the first place. Suddenly they stop their slow deliberations and make quick decisions to buy.

Charla Khanna has found from viewing the crowd over a number of years that its character changes with the different days of the fair. On Wednesday, right at the opening, well-dressed customers from Birmingham, Bloomfield Hills, and Grosse Pointe are waiting and know precisely what they are looking for. Many follow the work of particular artists or craftsmen. Shortly after the opening, hard on the heels of the suburbanites, come the serious collectors from Ann Arbor. On Thursday come the crowds of "lookers." Many are also buyers, but they look at everything and often defer decisions to buy.

Fridays, says Charla, come curiosity seekers, people who have just heard about the fair. It may be



The physical mechanics of transporting and displaying art fair merchandise can itself be a major investment of time and money. Lee Lerfeld and her husband Larry, both printmakers, need a van for their large framed pieces, which they must unload and load daily at the fair.

their first visit. Saturday there is a mad rush back by people who earlier put off a decision to buy, went home to think it over, and now cannot stand to think they may have missed their opportunity to own something lovely.

Saturday night after closing hours South and East University look like the aftermath of an unruly New Year's Eve Party. No attempt at clean-up is started until Sunday morning. The tension and excitement of the four days of the fair is released in revelry. Sunday is clean-up day, and by Monday morning, you'd never know a fair had taken place. □

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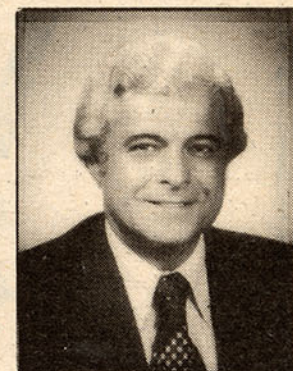
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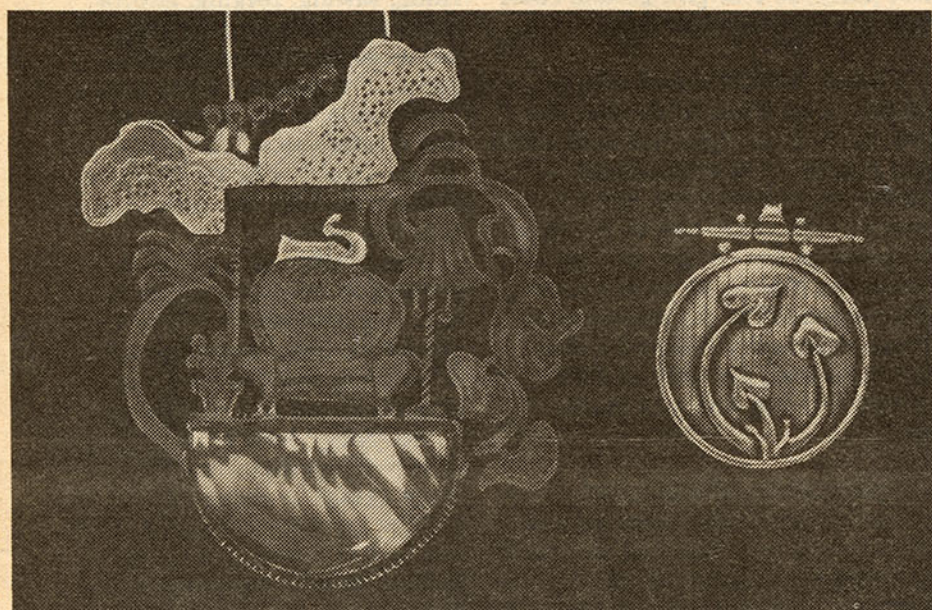
Craftspeople's tips on what to look for.

In buying art and crafts there are technical factors to consider as well as aesthetic ones. How should an item be cared for? How can it be used, and how long is it likely to last? The art fair offers an unusual opportunity to ask artists and craftsmen about the materials and techniques involved in creating their pieces.

These articles have been adapted from Kaleidoscope: A Guide to the

Many Facets of Art and Crafts, published by the University of Michigan Artists and Craftsmen Guild, which sponsors the Summer Arts Festival on East University and Main Street. Kaleidoscope includes sections on leaded glass, painting, photography, batik, pottery, and weaving. It is available for \$.50 at both the Main Street and East University information booths.

BUYING JEWELRY



FABRICATION involves soldering several parts together, as in this sterling and copper pendant (left) by Pat Garrett.

CASTING in a wax mold permits finer detail and involves less metalworking skill. Cast 14K gold pin by Circle Round the Moon. Jewelry from Middle Earth.

Adapted from the article by Joe Cyberski.

Although modern jewelry utilizes everything from traditional metals and precious stones to fiber, feathers, modern metals, and plastic, this article will focus on some of the metals used in jewelry and some techniques used to work them.

As the technology of metals has advanced, people have learned to combine or alloy several metals together to obtain the best properties and characteristics of each. Sterling silver and karat golds are both alloys.

Gold, because it is most often found in its native state, is one of the oldest metals used. It's an ideal metal for jewelry because it is the most malleable and highly resistant to corrosion. However, gold in its pure state is too soft for most jewelry use, so it is alloyed with other metals, usually copper and silver, to increase its hardness.

The word "karat" is used to denote the percentage of gold in relation to the other metals in the alloy, based on a scale of 24 karats for pure 100% gold. 18 karat is

75%, 14 karat, 58.3%, and so forth. By law, any gold stamped with the karat quality must not be more than one karat below the stated value including solder, which by nature is of a lower karat than the surrounding metal.

"Gold fill" describes what is actually a metal sandwich. A very thin layer of gold is fused to either side of a thicker piece of base metal. Although the layer of gold in gold fill is thicker than that of gold plate, it still does not have the use life of karat gold.

Silver is the whitest of all metals. With polishing it will develop a highly reflective surface. Like gold it is too soft to use in its pure form, so it is alloyed with copper to form sterling. By law, sterling is based on the British standard of 925 parts silver per thousand, with a balance of 75 parts copper. Silver is a fairly hard precious metal. Its only drawback is that sulphurs in the environment and one's own body chemistry may cause it to darken and lose its luster. This tarnish, of course,

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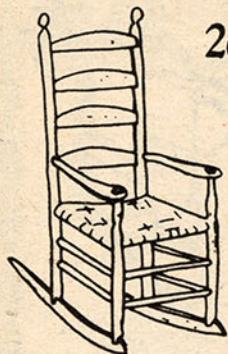
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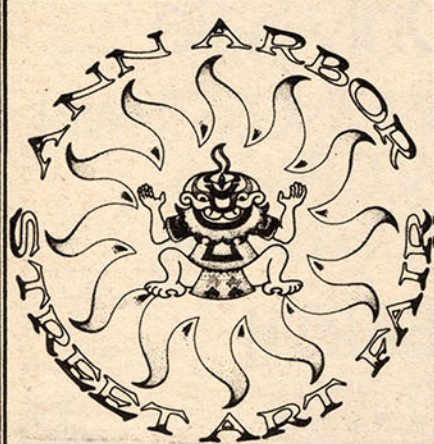


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can be removed by polishing.

Nickel silver (sometimes called "German silver") is actually a copper, nickel and zinc alloy. Not as valued as silver, it is nonetheless an excellent metal for less expensive jewelry, especially when the weight of a precious metal would vastly increase the price, as, for example, in a belt buckle. Nickel silver resists oxidation and corrosion; it will polish to a brilliant white finish close to that of sterling.

Most modern pewter has no lead in it, though it has the appearance of lead. It is actually an alloy of tin, antimony, and copper. Because it is fairly soft and bright, pewter is not recommended for jewelry.

Brass, an alloy of copper and zinc, is being used more and more in modern jewelry, often in jeweled belt buckles. A strong metal, brass will polish to a bright, golden color that closely resembles gold.

Colors of natural and alloyed metals range from white and yellow, to rose, orange, and even green and purple. These colors can be further expanded upon and enhanced with chemicals to artificially speed up the natural process of oxidation that most metals undergo when exposed to the atmosphere. These chemically-induced colors, called patinas, are only surface treatments and thus vulnerable to wear.

Construction of a piece of jewelry can involve techniques ranging from simple wire bending and bead stringing to complex electroforming. Elaborate pieces can utilize several techniques to achieve the final effect. Two very common construction techniques are casting and fabrication.

Casting a piece involves a wax mold either carved from a solid piece of wax or shaped by flowing molten wax into the desired shape. The finished wax piece is placed in a metal flask which is then filled with a plaster-like substance called investment. After it has dried, the flask is placed in a kiln and the wax

is burned out, leaving a negative shape of the original design. Molten metal is then poured into the flask. Spun by a centrifuge or vacuum, the metal is forced into all corners of the mold, assuming the shape of the original wax model.

Casting enables the craftsperson to achieve a sharper design with more minute detail than would be possible with fabrication. Furthermore, the entire piece can be designed as a whole in wax, making for more easily achieved unity of form and design.

A good casting should have no pits or burrs in the metal. It should be annealed (heated and gradually cooled to remove internal stress) so it is not brittle.

In fabrication, a single piece of jewelry is created by soldering together several pieces of metal in a very hot flame. The individual component pieces are shaped by filing, sawing, forging, and/or bending. Because fabrication involves so much manipulating of metal, it requires a more thorough knowledge of the characteristics and limitations of the metal used. As the complexity of design increases, so does the difficulty, and thus the price.

Final finishing is much more important in fabrication than in casting. Pay attention to how well the pieces are fitted together and whether or not the seams are smoothed and not readily visible.

No matter how a piece of jewelry is put together, here are a few other things to check on:

1. The thickness of metal should not be too heavy, yet strong enough to withstand everyday use.
2. The file and saw marks and rough edges should be smoothed out.
3. The fire scale should be buffed out to a uniform shine. Fire scale appears as gray shadows on silver, light brown on gold. It is caused when the copper forms a copper oxide in the alloy.
4. The pieces should be fitted solidly together with no weak points that will easily break if subjected to ordinary wear.

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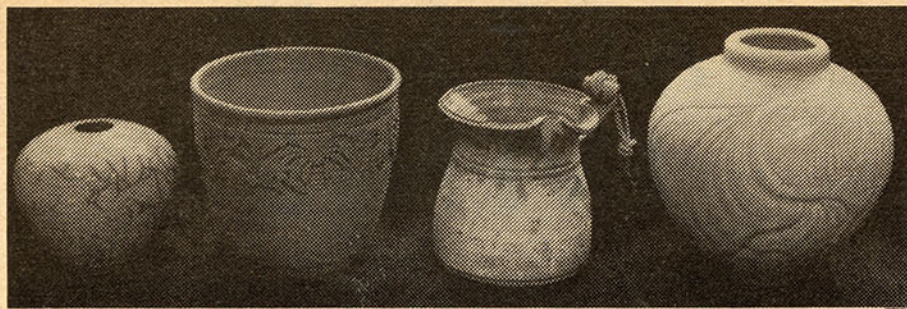
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TYPES OF POTTERY vary in hardness and strength according to the temperature in which they were fired. From lowest to highest, l. to r., RAKU jar with a crackle glaze by Nancy Meeker; EARTHENWARE planter by Linda Harry; STONEWARE pitcher by Jonathon Kaplan; and PORCELAIN carved vase by M Molly Cowgill. Pottery from Middle Earth.

BUYING POTTERY

Adapted from the article by I. B. Remsen.

Pottery refers to objects made of clay and finished by firing in a kiln, usually after a glaze has been applied. Variety in pottery may be introduced through the type of clay used, the shape of the pot, the color and pattern of glaze, and the temperature to which the pot is fired.

Four kinds of pottery are usually available at art fairs: porcelain, stoneware, earthenware, and raku. Stoneware and porcelain are both fired above 1200 Centigrade (1295° F) and sometimes as high as 1400° C. Earthenware is fired between 900° C and 1150° C. Raku is fired at 800° C to 900° C.

Stoneware's and porcelain's higher temperature firing gives them greater hardness and durability, making them more suitable for table and kitchen use. Many parts of the world use earthenware for cooking and serving, too. If made with heavy walls, earthenware will last almost as long as stoneware.

Raku is more suitable for decorative pieces because it's the softest and most porous type of pottery. Its softer interior structure is usually reflected in a softer, more organic exterior appearance that lends itself well to planters, decorative bowls and so forth.

Most glazes applied to pottery are a mixture of finely ground minerals and chemicals in a water solution. Salt glazes are an exception. Lead glazes are generally used in lower temperature ranges because lead can melt silica at low temperatures. Few if any glazes used on stoneware or porcelain contain lead or other harmful chemicals, but lead glazes are sometimes used in earthenware and raku. If you intend to use a pot for serving or eating, ask the potter for details as to whether its glaze is safe.

The main purpose of glazes is to add color and smoothness to a pot. They also enable the porous earthenware and raku to hold water. Stoneware and porcelain will hold water unglazed, though they are apt to sweat and leave rungs on tables if completely unglazed. Pots for kitchen or table use should be glazed on the inside at least for easier cleaning.

Salt glazing is different from any other glazing process. Its surface

texture is similar to an orange peel. When salt (NaCl) is thrown into the kiln, it breaks down into its components, sodium and chloride. The chloride goes up the chimney as a gas and the sodium attaches itself to the walls of the clay pot, forming a glass or glazed surface.

Most pottery at art fairs is wheel thrown or constructed from wheel-thrown elements.

Off-wheel pottery includes several techniques: slab, coil, and mold construction. They may use sheets of clay, coils ranging in size from vermicelli to two or three inches thick, or wads of clay shaped to the ideas of the moment. Handbuilding is always a time-consuming process no matter how long a potter has been doing it, in contrast to wheel construction, in which a potter can develop speed with experience. Most slab building involves many components, so the greatest difficulty it presents is keeping the pieces together during drying and firing.

Here are some things to look for in choosing a pot:

Tension. A well-thrown pot has a certain visual tension to its form. Whether a pot is softly rounded or fairly flat and angular, its lines should have some vibrancy and life. It should not look as if it is about to collapse in on itself, or as if it were forced into some awkward shape.

Balance. Pots are to be experienced tactually as well as visually. A well-thrown pot is evenly balanced. It should turn easily in your hand with only the slightest heaviness toward the bottom.

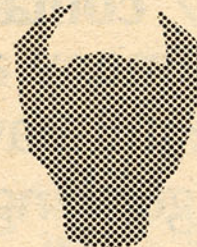
The total effect of any pot should be harmonious. The glaze and decoration, the foot and rim, the handles, spouts and lid should all relate to one another and appear to be an outgrowth of the basic idea of the pot.

Pots meant to be used should be purchased with their use in mind. How many cups will this teapot hold? How many servings are in this casserole? Will it be easy to handle when hot? If you have questions, ask the potter.

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ART FAIR EVENTS

This listing does not include last-minute changes and additions to entertainment schedules at the fairs. Check at the fair information booths or stages for completely up-to-date schedules.

WEDNESDAY

10:00 a.m.

"Trees Again" play rock with a folk flavor.
Graceful Arch stage on East U.

11:00 a.m.

"Come Dance with Me"—Ann Arbor Rec. Department youth dance program
Lawn of Physics and Astronomy Building, East University.

Contemporary dance with Aerobic Dancing Inc.
Main at Liberty.

11:30 a.m.

David Zaborski plays original guitar compositions
Graceful Arch stage on East U.

12:00 noon

"Trees Again" play rock with folk elements.
East University at North University

1:00 p.m.

Stoneware and pottery demonstration by Sara Rubin
Main at Liberty.

Watercolor demonstration by Bill Borden
East University at North University.

"Gemini" play folk and original songs
Graceful Arch stage on East U.

2:00 p.m.

"Mr. Bill Visits the Potter's Studio"
Demonstration-performance by Jerry Berta.
East University at North University.

2:30 p.m.

Selections from "Over the Rainbow with Harold Arlen"
Popular songs by lyricist Harold Arlen ("Over the Rainbow") performed by Arbocoll Theatrics.
Graceful Arch stage on East U.

3:00 p.m.

"Create a Patron" contest
Main at Liberty; also at East University at North University.

3:45 p.m.

Connie Huber of the Black Sheep Theater sings and plays guitar
Graceful Arch stage on East U.

4:00 p.m.

Bill Nelson sings and plays guitar
East University at North University.

4:45 p.m.

Hootenanny with Friends of The Ark
Informal performance by habitués of the folk music coffeehouse.
Graceful Arch stage on East U.

5:00 p.m.

Appalachian broom-making demonstrated by Ralph Gates
East University at North University.

6:30 p.m.

Jazz with the Andy Adamson Quartet
Jazz played by some former members of Innerchange. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

Improvisational dance by "Mirage" dance collective, accompanied by "Trees Again"
Graceful Arch Stage on East U.

7:00 p.m.

Tom Nehil plays dulcimer
Main at Liberty.

7:30 p.m.

Concert by the Ann Arbor Civic Band
Lawn of Physics and Astronomy Building on East University.

Summer Film Showcase

Films sponsored by The University of Michigan Media Resources Center.
"Gravity Is My Enemy" (26 minutes): the experience of Mark Hicks, an artist paralyzed below the neck.
"Murals of East Los Angeles" (37 minutes): artists express Chicano identity and pride through murals.
"Georgia O'Keeffe" (60 minutes): the artist's life and work.
Modern Languages Building, Aud. 3 (E. Washington between Ingalls and Thayer). Admission free.

8:00 p.m.

Outdoor concert with "Incognito"
A jazz/rock ensemble. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

"Criss-Cross" at the Ann Arbor Film Co-op

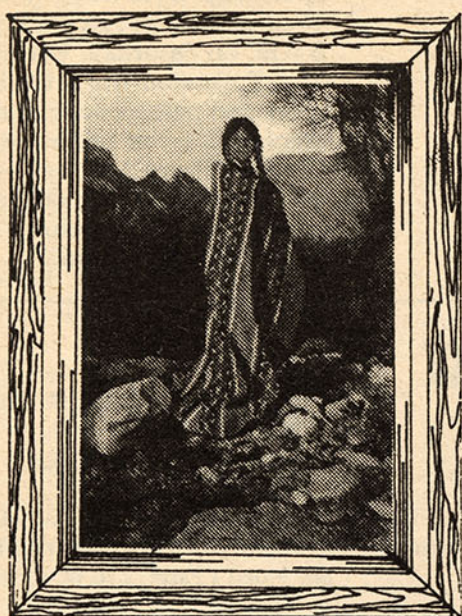
1948; Robert Siomak, director.
"Burt Lancaster gets double-crossed by everybody in this thriller about an armored car robbery. Great performances by villain extraordinaire Dan Durys."
Auditorium A, Angell Hall. Free.

Jazz Harp Institute

Sponsored by the School of Music.
Rackham Building, Washington at Ingalls. Free.

8:30 p.m.

Rhythm and blues with "Emerald City"
Graceful Arch stage on East U.



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WIQB-FM 103 will broadcast live from the Art Fair on East University across from the Graceful Arch stage from noon to 9 p.m. Wednesday through Friday, til 5 p.m. on Saturday. Coordinator Tavi Fulkerson will interview fairgoers and participants; announcements will cover fair events and parking. There'll be free balloons and bumper stickers at the broadcast booth and occasional giveaways of records, too.

WEDNESDAY

continued

9:30 p.m.

"Brute Force" at the Ann Arbor Film Co-op

1947; Jules Dassin, director. "A violent and harrowingly exciting prison melodrama which marked Dassin's debut as a notable director. A film noir classic with powerful performances by Burt Lancaster, Charles Bickford, and Hume Cronyn." Auditorium A, Angell Hall. Free.

LIVE ENTERTAINMENT AT BARS

Black Jack Tavern at the Marriott Inn,

Plymouth Rd. at US-23: Nixon and Mitchell.

The Earle, 121 W. Washington: Ron Brooks Trio.

Hardy's Lounge at the Ann Arbor Inn, Huron at Fourth: Donny Chapman.

Mr. Flood's Party, 120 W. Liberty: Steve Newhouse Band.

Second Chance, 515 E. Liberty: Sonic's Rendezvous.

DISCO

Bananas Disco, 2800 Jackson Road next to the Ramada Inn.

Mingles Disco at Holiday Inn West, 2900 Jackson Road.

Zelda's Greenhouse, 3250 Washtenaw at the Crystal House Motel.

THURSDAY

All day, 9:00 a.m. - late afternoon

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Sponsored by Friends of the Public Library to raise funds for special projects. Books in all categories, \$.75 each, with reduced prices later in the day.

Porch of the Ann Arbor Public Library, Fifth Avenue at William.

10:00 a.m.

"The Operation" presented by the Young People's Theater Repertory Co.

A modern version of a medieval story, for the whole family.

Graceful Arch stage on East U.

11:00 a.m.

Demonstration by the Young People's Theater Repertory Co.

Lawn of Physics and Astronomy Building, East University.

Contemporary dance with Aerobic Dancing, Inc.

Main at Liberty.

Macrame demonstration by Margo Racine East University at North University.

11:30 a.m.

Matt Thornton of the Black Sheep Theater sings and plays guitar

Graceful Arch Stage on East U.

12:30 p.m.

"Mirage" dance collective

Demonstration of creative movement for children.

Lawn of Physics and Astronomy Building on East University.

1:00 p.m.

Stoneware and pottery demonstration by Sara Rubin

Main at Liberty.

"Showdown at the Snake Oil Saloon"

A play for children and adults by the Ann Arbor Recreation Department Strolling Players.

Graceful Arch stage on East U.

Watercolor demonstration by Bill Borden East University at North University.

2:00 p.m.

Outdoor concert with Wendell Bigelow A mixture of danceable jazz and rock.

Presented by Eclipse Jazz.

Liberty Plaza, E. Liberty at S. Division. Free.

Pam Shlom and Adam Hirsh sing and play guitar.

East University at North University.

2:30 p.m.

Folk songs by Randy Mathews

Graceful Arch stage on East U.

3:00 p.m.

"Create a Patron" contest Main at Liberty.

Watercolor demonstration by Jan Metzler

East University at North University.

3:30 p.m.

Outdoor concert with "Mixed Bag"

Ron Brooks' veteran aggregation, fusing Latin, jazz, and rock. Presented by Eclipse Jazz.

Liberty Plaza, E. Liberty at S. Division. Free.

3:45 p.m.

Pam Shlom and Adam Hirsch sing and play guitar

Graceful Arch stage on East U.

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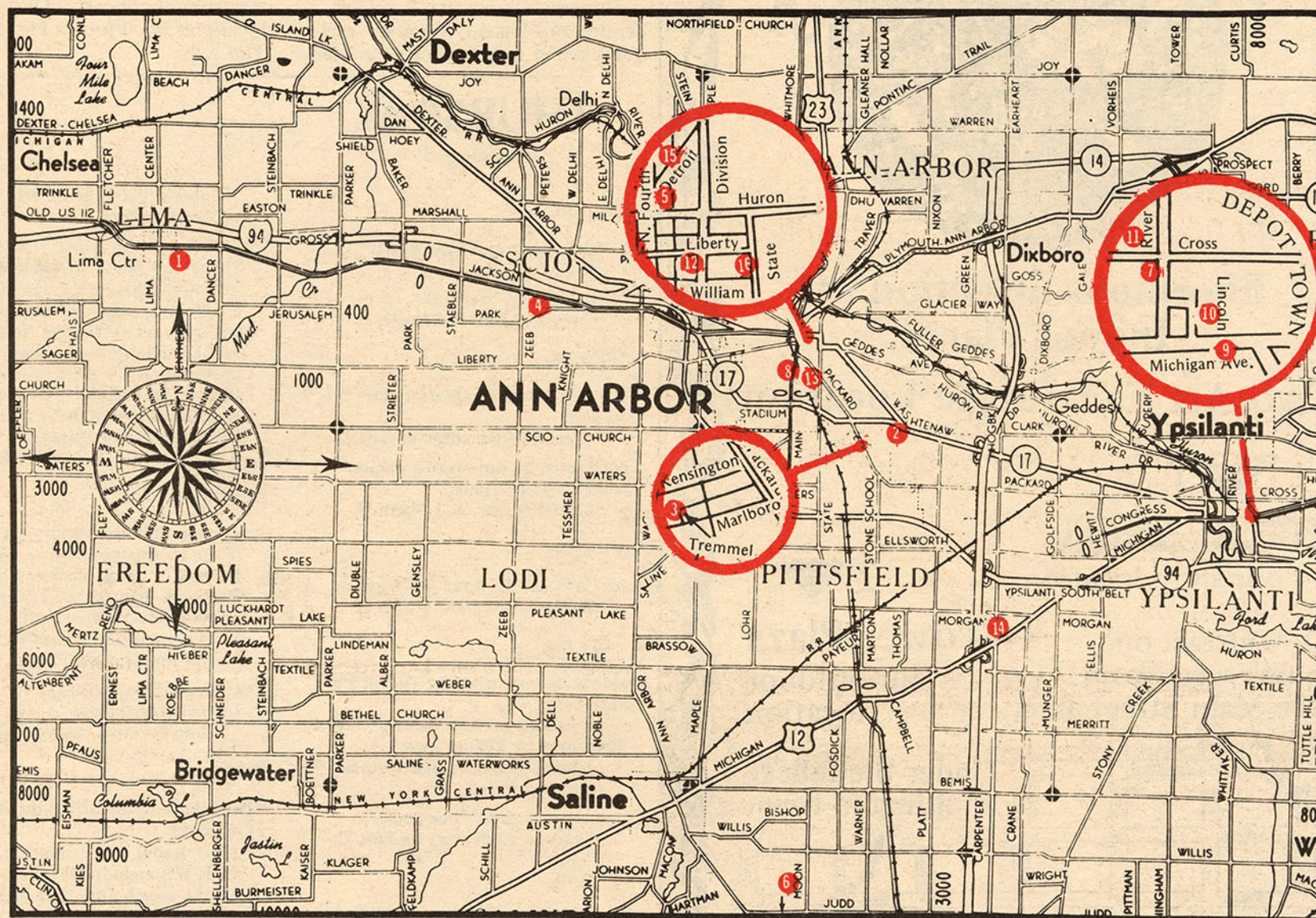
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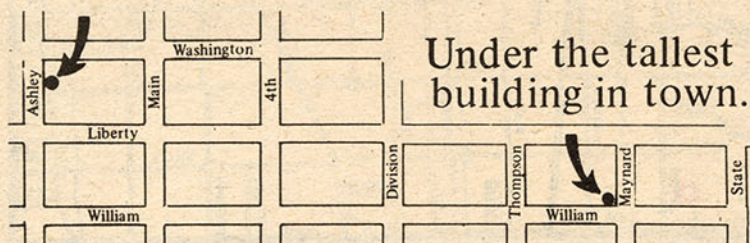


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THURSDAY

continued

4:00 p.m.

Bill Nelson sings and plays guitar
Main at Liberty.

"Create a Patron" contest
Corner of East and North U.

5:00 p.m.

The Andy Adamson Quartet plays original jazz
Graceful Arch stage on East U.

Appalachian broom-making demonstrated by Ralph Gates
Corner of East and North U.

6:00 p.m.

Dave Zaborski sings and plays guitar
Corner of East and North U.

6:30 p.m.

Outdoor concert with the Tucker Blues Band
Ann Arbor's premier blues performers.
Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

Country music with "Footloose"
Graceful Arch stage on East U.

7:00 p.m.

"Gemini" performs folk and original songs
Main at Liberty.

7:30 p.m.

Ann Arbor Recorder Society concert
Graceful Arch stage on East U.

Summer Film Showcase

Films sponsored by The University of Michigan Media Resources Center.
"Woody Allen: An American Comedy" (30 minutes): explores the influences on his personality and the sources of his comic art. "Gentleman Tramp" (78 minutes): life and work of Charles Chaplin.

Modern Languages Building, Aud. 3 (East Washington between Ingalls and Thayer). Admission free.

8:00 p.m.

"Trees Again" play rock with a folk flavor.
Corner of East and North U.

Brecht's "Puntilla and His Hired Man" with the Residential College Summer Players

Residential College Theater, East Quad (East University at Hill). \$3.

Outdoor concert with "Skyhigh"
Featuring saxophonist Pete Kahn.
Presented by Eclipse Jazz.

Liberty Plaza, E. Liberty at Division. Free.

"Taxi" at the Ann Arbor Film Co-op
1932; Roy Del Ruth, director.

"Cagney at his cocky, kinetic best as a pugnacious taxi driver in this white-hot story of war among New York cabbies. Realism and violence, two trademarks of Warner Brothers in the thirties, are employed frequently, and Del Ruth's strong visual sense indelibly marks the film's style."

Auditorium A, Angell Hall. Free.

8:30 p.m.

Ann Arbor Summer Symphony concert
Music by Rossini, Berlioz, Haydn, Edward German, Richard Strauss, Benjamin Britten, and Eduard Strauss. Robert Culver conducts the 100-piece community orchestra.
Hill Auditorium. Free.

The Tucker Blues Band
Hard-rocking blues.
Graceful Arch stage on East U.

9:15 p.m.

"They Drive by Night" at the Ann Arbor Film Co-op

1940; Raoul Walsh, director. "Bogart made this melodrama about a trucker's life the year before 'The Maltese Falcon.' In a rare sympathetic role, he owns a rig with his brother (George Raft), along with a mile-high stack of payments. When tragedy strikes, Ida Lupino takes over in one of her strongest roles as the woman bound to get what she wants. The classic truck driver film."

Auditorium A, Angell Hall. Free.

LIVE ENTERTAINMENT AT BARS

Black Jack Tavern at the Marriott Inn, Plymouth Rd. at US-23: Nixon and Mitchell.

The Earle, 121 W. Washington: Ron Brooks Trio.

Hardy's Lounge at the Ann Arbor Inn, Huron at Fourth: Donny Chapman.

Mr. Flood's Party, 120 W. Liberty: Dick Siegel and His Ministers of Melody.

Pretzel Bell, 120 E. Liberty: Footloose.

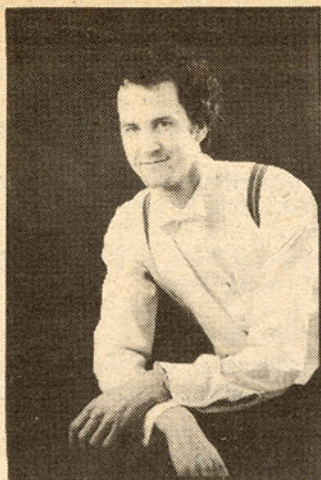
Second Chance, 515 E. Liberty: Squeeze.

DISCO at

Bananas Disco, 2800 Jackson Road next to the Ramada Inn.

Mingles Disco at Holiday Inn West, 2900 Jackson Road.

Zelda's Greenhouse, 3250 Washtenaw at the Crystal House Motel.



CROONER STEVE COLE

For many past Ann Arbor art fairs Steve Cole was the biggest attention-getter of all, hidden beneath a huge and elaborate costume made of hundreds of plastic flowers, American flags, and advertising art. This costume character was known as "The Queen Mother of the Gross National Product."

Well, the Queen Mother is no more, but Cole, an artist and actor, is developing a new side of his theatrical art. He's now a crooner, and his material includes some of the sentimental, silly, and sophisticated songs of the 20's, 30's, and 40's. He is accompanied by Betsy Beckerman on guitar and banjo, and Liza Glover on electric bass.

FRIDAY

10:00 a.m.

"The Operation" presented by the Young People's Theater

A modern version of a medieval story; for the whole family.

Graceful Arch stage on East U.

11:00 a.m.

Demonstration by the Young People's Theater

Graceful Arch stage on East U.

Contemporary dance with Aerobic Dancing, Inc.

Main at Liberty.

Macrame demonstration by Margo Racine

Corner of East and North U.

11:30 a.m.

Steve Cole sings show tunes, 1920-1950

Graceful Arch stage on East U.

12:00 noon

Vaudeville performance by Black Sheep Theater Company

Graceful Arch stage on East U.

Quilting demonstration by Mayeve Tate

Main at Liberty.

Weaving demonstration by Rise St. Arno

Corner of East and North U.

1:00 p.m.

"Showdown at the Snake Oil Saloon"

A play for children and adults presented by the Ann Arbor Recreation Department's Strolling Players.

Graceful Arch stage on East U.

Quilting demonstration by Mayeve Tate

Main at Liberty.

Watercolor demonstration by Bill Borden

Corner of East and North U.

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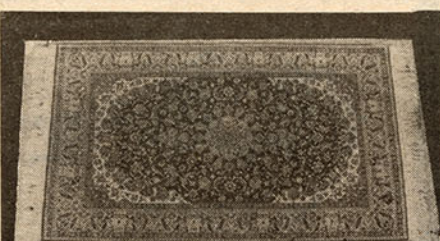
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Astrology

Philosophy

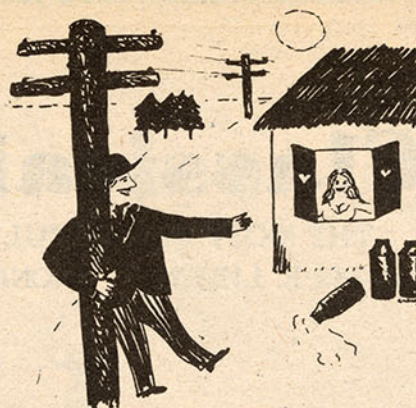
Yoga

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Brecht's "PUNTILA AND HIS HIRED MAN"

"Puntila and His Hired Man" is an odd love story, broadly comic folk epic, and a play of sharp social comment. Brecht wrote it in Finland, in exile from Nazi Germany, and used many elements of Finnish popular folklore and rural life. He also borrowed from Charlie Chaplin's "City Lights." Puntila is a tyrannical landowner and dairy farmer who, like Chaplin's character, has the ability to become more human when drunk. A real slave-drive, he is about to marry his daughter to a member of the Finnish diplomatic corps, but this design is complicated by the other, more genial Puntila, who sloshes around in gin. Matti, the worldly-wise chauffer, is caught between



the friendly, drunken employer and the grasping, sober master.

The Residential College Summer Players is a permanent acting company modeled on Brecht's own Berliner Ensemble. On Sunday, July 29 it will hold a Brecht symposium at 3 p.m. in the Residential College Theater.

FRIDAY

continued

2:00 p.m.

Outdoor concert with the Peter Stark Revue

An all-star rock band. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

"Mr. Bill Visits the Potter's Studio"

A demonstration-performance by Jerry Berta.
Corner of East and North U.

"The Agony and the Ecstasy"

In the 1965 film based on Irving Stone's novel, Charlton Heston plays Michelangelo and Rex Harrison is Pope Julius II.

Ann Arbor Public Library (Fifth and William) in the basement meeting room. Admission free.

2:30 p.m.

Avant-garde art songs by Richard Jennings
Graceful Arch stage on East U.

3:00 p.m.

"Create a Patron" contest

Main at Liberty; also at the corner of East and North University.

3:30 p.m.

Outdoor concert with the Prismatic Band

Improvisational jazz by a top Ann Arbor group. Presented by Eclipse Jazz.

Liberty Plaza, E. Liberty at S. Division. Free.

4:00 p.m.

Country bluegrass with the RFD Boys
Graceful Arch stage on East U.

Bill Nelson sings and plays guitar
Main at Liberty.

5:00 p.m.

Puppetry with Charlotte Formen
Main at Liberty.

Appalachian broom-making demonstrated by Martin Gates.

Corner of East and North U.

5:30 p.m.

"Headwinds" disco band
Graceful Arch stage on East U.

6:00 p.m.

Mime with Tim Settimi
Main at Liberty.

6:30 p.m.

Outdoor concert with "Trees Again."
Rock with a folk flavor. Presented by Eclipse Jazz.

Liberty Plaza, E. Liberty at S. Division. Free.

Take a "Wolverine" to the Park— (Downtown Ann Arbor's New Lunchtime Habit)

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Sat. 10:00 a.m. - 2:00 p.m.

7:00 p.m.

Troup Ta-amullat beledi dancers
Middle eastern folk dancing (including belly dancing) by a well-known Ann Arbor group.

Graceful Arch stage on East U.

Weaving demonstration by Rise St. Arno
Corner of East and North U.

"Nosferatu" at the Ann Arbor Film Co-op's Dracula night

1922; F. W. Murnau, director. "The original, superbly loathsome version of Bram Stoker's "Dracula," and the most faithful (so far) to the novel. A concentrated essay in horror, full of weird, macabre camera effects, this film, unlike most other versions, still has people looking over their shoulders on the way home. A horror film that's a film classic. Silent."

Auditorium A, Angell Hall. Free.

"Saturday Night Fever" at Cinema 2
Disco Night

"Come marvel to the musical phenomenon that has snatched the bodies and minds of an entire generation. Thrill to the sensual sublimity and cerebral somnambulism that is disco." The R-rated version of "Saturday Night Fever."

Modern Languages Building Aud 3 (Washington between Thayer and Ingalls). \$1.50.

7:30 p.m.

"Wild Strawberries" at Cinema Guild
1957; Ingmar Bergman, director. "A bitter, aging academic about to receive yet another honorary degree wonders about the meaning of his life after an early morning nightmare. His withered mother represents his proba-

ble future, the young lovers he encounters, hope for renewal. Bergman at his most tenderly Chekhovian."

Old Architecture Auditorium, Tappan & Monroe. Admission \$1.50.

"The Agony and the Ecstasy"

In the 1965 film based on Irving Stone's novel, Charlton Heston plays Michelangelo and Rex Harrison is Pope Julius II.

Ann Arbor Public Library (Fifth and William) in the basement meeting room. Admission free.

8:00 p.m.

Afromusicology Ensemble

Concert featuring Morris Lawrence on clarinet and Harriet McGovern on piano and vocals. Presented by Eclipse Jazz.

Liberty Plaza, E. Liberty at S. Division. Free.

Movies at the U.S.-China People's Friendship Association

"Barefoot Doctors of Rural China," a film about Chinese rural health systems, and "Women in China." Michigan Union, Kuenzel Room. Free.

Roberta Flack in concert.

Sponsored by the Office of Major Events.

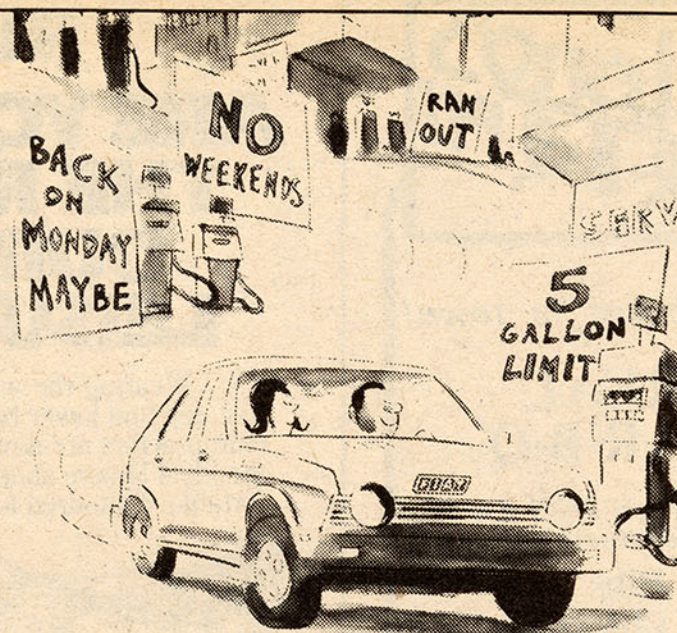
Hill Auditorium. Tickets \$

Chamber music by "Intrada"

Corner of East and North U.

Brecht's "Pantula and His Hired Man" with the Residential College Summer Players

Residential College Theater, East Quad (East University at Hill). \$3.



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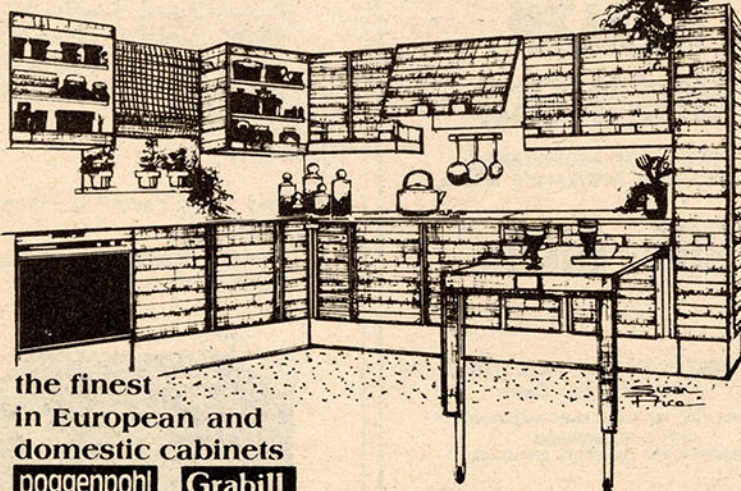
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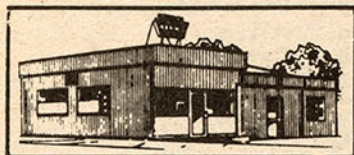
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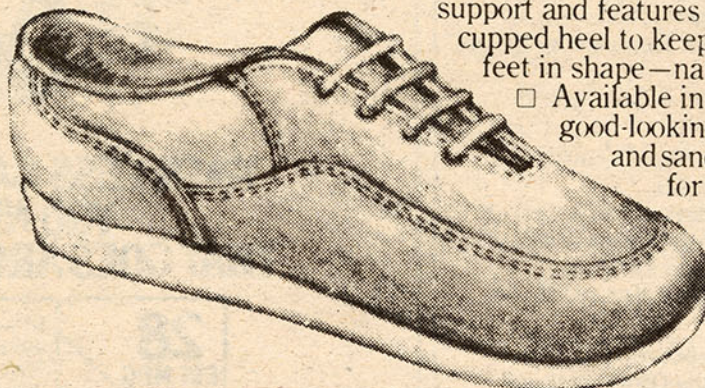


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Betsy Novy, Ridgewood, N.J.

When Betsy Novy wanted to buy a Volvo station wagon, her husband John tried to steer her to something else.

"Buy an American car," he said. "You'll get a bigger engine, a big car ride." (He himself owned a Cadillac Sedan DeVille.)

Mrs. Novy humored him.

"We spent weeks test driving the cars he thought I should have. I was thoroughly unimpressed."

When Mrs. Novy finally did get her husband to test drive a Volvo wagon, he was very surprised. He liked the handling and respon-

siveness. And even at six-feet, 200 pounds, he found it very comfortable indeed.

"Okay," he told his wife, "if you want it, buy it. After all, it's your car."

"That turned out to be a joke," Mrs. Novy says.

"We hadn't had the Volvo wagon a week before he was driving it himself. I'd look out the window and my Volvo would be gone. And his car would still be sitting in the driveway."

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FRIDAY

continued

Roberta Flack in concert

Power Center. Reserved tickets
\$8.50. Available at the Michigan
Union Box Office, Schoolkids Rec-
ords, and Falsetta's Market.

8:30 p.m.

Summer Festival Organ Recital with
Peter Williams

Sponsored by the School of Music.
Hill Auditorium. Admission free.

Contemporary jazz with "Stryder"
Graceful Arch stage on East U.

"Vampyr" at the Ann Arbor Film
Co-op's Dracula night

1932; Carl Dreyer, director. "Adapted
from Le Fanu's 'In a Glass Darkly,'
this film can scarcely be compared to
the run-of-the-mill bat-and-blood
schlock operas. The horror is a
product of ice-cold perversion and
malevolence rather than physical vio-
lence. A mysterious traveler becomes
involved with a town's struggle to
exorcise itself from the grip of vam-
pires. Richly atmospheric, tremen-
dously influential on such greats as
Cocteau and Welles, this film makes
you shiver at what you don't see."

Auditorium A, Angell Hall. Free.

9:00 p.m.

"Thank God It's Friday" at Cinema 2
Disco Night

1978; directed by Robert Klane. "The
ultimate disco film, TGIF brings you
not only Donna Summer's academy-
award-winning song "Last Dance" but
also one of the hottest collections of
disco classics ever!!

Modern Languages Building
Auditorium 3. \$1.50.

9:30 p.m.

"Wild Strawberries" at Cinema Guild
See listing for 7:30.

9:40 p.m.

"Dracula" at the Ann Arbor Film
Co-op's Dracula night

1930; Todd Browning, director. "The
count flies again! Bela Lugosi, the
only Dracula, in the film that made
his career, dons cape, fangs, and thick
Hungarian accent to spread the em-
pire of the undead across Europe. He
plays a suave count for whom blood-
sucking is not only immortality but
private lechery as well."

Auditorium A, Angell Hall. Free.

10:00 p.m.

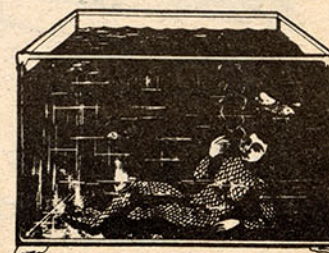
Roberta Flack in concert

Power Center. Reserved tickets
\$8.50. Available at the Michigan
Union Box Office, Schoolkids Rec-
ords, and Falsetta's Market.

10:45 p.m.

"Saturday Night Fever" at Cinema 2
Disco Night

Modern Languages Building,
Auditorium 3. \$1.50.



FRIDAY LIVE ENTERTAINMENT AT BARS

Black Jack Tavern at the Marriott Inn,
Plymouth Rd. at US-23: Nixon and
Mitchell.

The Blind Pig, 208 S. First: Steve
Nardella Band.

The Earle, 121 W. Washington: Stuart
Cunningham.

Hardy's Lounge at the Ann Arbor Inn,
Huron at Fourth: Ron Brooks Trio.

Mr. Flood's Party, 120 W. Liberty: Dick
Siegel and His Ministers of Melody.
Pretzel Bell, 120 E. Liberty: RFD Boys.
Second Chance, 515 E. Liberty: Squeeze.

DISCO at

Bananas Disco, 2800 Jackson Road next
to the Ramada Inn.

Mingles Disco at Holiday Inn West, 2900
Jackson Road.

Zelda's Greenhouse, 3250 Washtenaw at
the Crystal House Motel.



ANN ARBOR MEDIEVAL FESTIVAL

The tenth annual Medieval
Festival presents a selection

from its repertoire for the tradi-
tional weekend with traveling
performances in Ann Arbor parks.
Assorted jugglers, dancers, and
musicians will be on hand, and
two plays will be presented.

Next weekend, August 4 and 5,
the complete festival will take place
at the North Campus School of
Music grounds from 10 a.m. to
dusk. There'll be a parade, special
participatory games, refreshments,
and a crafts fair, along with sched-
uled performances of plays and
concerts. It's a community event in
the true medieval spirit, and well
worth attending.

SATURDAY

10:00 a.m.

"Odyssey in Illusion" with Franz Harary
& Company.

"See the mind-boggling disassembly
of a lady as she is divided into thirds
before your very eyes," reads the pro-
motional piece by this teen-age magi-
cian. "It's a magic show you'll never
forget!"

Graceful Arch stage on East U.

10:45 a.m.

"Rusty and Me" ventriloquism act with
Joelene Piatt

Graceful Arch stage on East U.

11:00 a.m.

Square dance demonstration by the
A-Squares

Graceful Arch stage on East U.

Ann Arbor Medieval Festival

Selected performances from the 1979
festival repertoire, which includes
"Noah" (a mystery play), "The Wash-
tub" (a French farce), "The Emperor
of the Moon" (a commedia del arte
piece), and "The Operation" (a mod-
ern play in the medieval style).

West Park, between Chapin and
North Seventh Streets. Free.

Contemporary dance with Aerobic
Dancing, Inc.

Main at Liberty.

11:30 a.m.

Barber shop music with the Sweet Ade-
lines and the Society for the Preservation
of Barber Shop Quartets

Graceful Arch stage on East U.

12:30 p.m.

"Mirage" dance collective

Demonstration of contact improvisa-
tion in dance.

Lawn of Physics and Astronomy
Building on East University.

1:00 p.m.

Ann Arbor Contemporary Chamber
Players

Graceful Arch stage on East U.

Folk/country music with "Footloose"
Main at Liberty.

Glass etching demonstration by Karyl
Hill

Corner of East and North U.

2:00 p.m.

David Zaborski sings original guitar com-
positions.

Graceful Arch stage on East U.

Outdoor concert with Peter "Madcat"
Ruth

A harmonica virtuoso who studied
under some of the blues harmonica
greats and knows how to please a
crowd. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S.
Division. Free.

Glass etching demonstration by Karyl
Hill

Corner of East and North U.

Stoneware and pottery demonstration
by Sara Rubin

Main at Liberty.

2:30 p.m.

Latin jazz with "Melodioso"

Graceful Arch stage on East U.

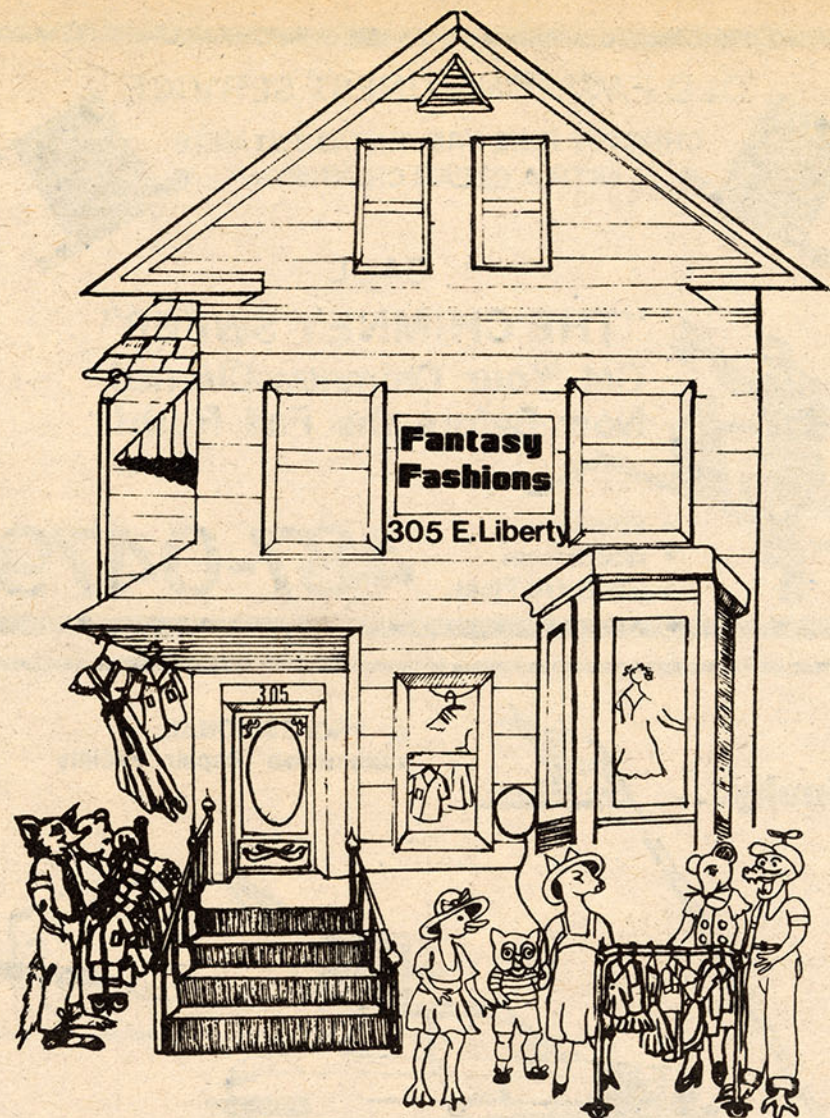
3:00 p.m.

Ann Arbor Medieval Festival

See listing for Saturday, 11:00 a.m.
Burns Park (follow Forest 5 blocks
from South U. to Wells, turn left).
Free.

"Create a Patron" contest

Main at Liberty; and corner of
East and North University.



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Lithography.....	Tues. Morn.	10:00 - 12:30 a.m.	Starts Sept. 18
Lithography.....	Tues. Eve.	7:00 - 9:30 p.m.	Starts Sept. 18

Other class times may be arranged upon request. Register during first class or pre-register by mail. Late registration accepted. Class fee \$48, which includes basic materials. All classes limited to 6 students. Instructor: Loretta C. Hubley, MA in Printmaking. CALL 1-699-4236 or 971-0848 before 9:00 a.m. or evenings.

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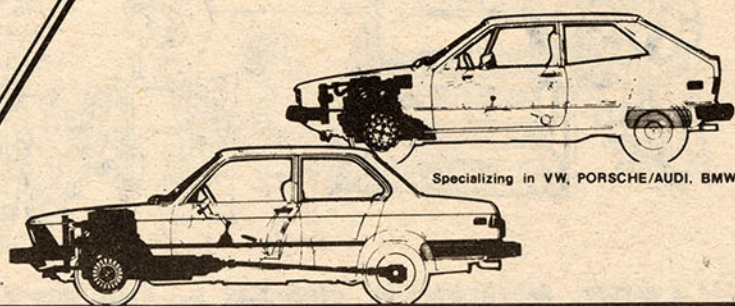
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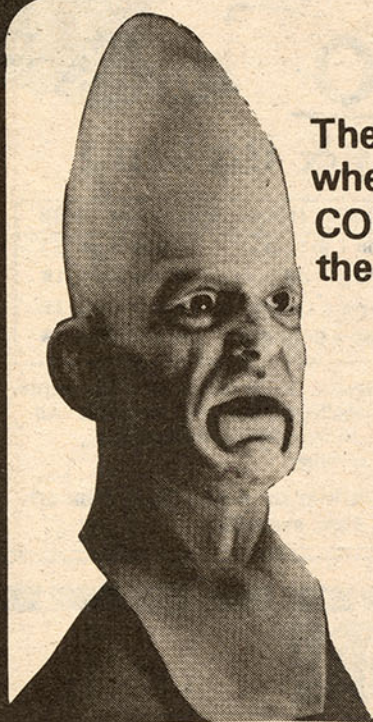
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The Magic Shoppe

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The Magic Shoppe is located at 363 N. Maple,
in the Maple Village Shopping Center,
between Jackson and Dexter Roads.

668-6092

ECLIPSE JAZZ AT LIBERTY PARK

Once again Eclipse Jazz (the U-M student sponsored organization devoted to building a popular audience for jazz) has organized a series of free outdoor concerts during the Art Fair featuring some of Ann Arbor's most popular jazz and rock bands. Music is subsidized by a grant from the Recording Companies of America through the Ann Arbor Federation of Musicians, Local 625.

The concerts are held at Liberty Plaza, the brick-paved park at Liberty and Division, from 2 pm til



David Reinstein of the Prismatics

past five in the afternoons and from 6:30 'til 9:30 or 10 p.m. evenings. See the Art Fair events schedule on page 42 for details.

All performances are broadcast live on WCBN-FM (88.3).

SATURDAY

continued

3:30 p.m.

Outdoor concert with the Steve Newhouse Band.

Hard-driving country rock by a very popular band. Presented by Eclipse Jazz.

Liberty Plaza, E. Liberty at S. Division. Free.

4:00 p.m.

Jazz with "Tantra"
Graceful Arch stage on East U.

Mime with Tim Settimi
Main at Liberty.

5:00 p.m.

Appalachian broom-making demonstrated by Martin Gates.

Corner of East and North U.

5:30 p.m.

Eclectic rock with the Peter Stark Revue

Graceful Arch stage on East U.

6:00 p.m.

Mime with Tim Settimi
Main at Liberty.

7:00 p.m.

"Trees Again" play rock with a folk flavor.
Corner of East and North U.

7:30 p.m.

"Take the Money and Run" at Cinema Guild

1968; Woody Allen, director. "An early Allen film that is really a string of sight gags and one-liners a la Marx Brothers. It probably gets as many

laughs per food as any film every made. Allen, as 'hardened' criminal Virgil Starwell, could commit any Petty theft and get caught and make it stick as grand larceny in court."

Old Architecture Auditorium,
Tappan & Monroe. Admission \$1.50.

"The Lion in Winter" at Cinema II

Directed by Anthony Harvey, 1968.

"It's the twelfth century, and King Henry II and his queen are having a bit of a domestic haggle over the matter of succession. The repartee is thick and furious because the royal couple are played with dash and bravura by one of the most dynamic pairings to command a screen, Peter O'Toole and Katherine Hepburn, as the irrepressible Eleanor of Aquitaine. The dialogue may be lacking in authenticity, but you come for the theatrical fireworks, not for the history lesson. Also starring Anthony Hopkins as one of the sons vying for the throne."

Auditorium A, Angell Hall. \$1.50.

8:00 p.m.

Brecht's "Pantila and His Hired Man" with the Residential College Summer Players

Residential College Theater, East Quad (East University at Hill). \$3.

"Lust for Life" at the Ann Arbor Film Co-op

1956; Vincente Minnelli, director.

"One of the best movies ever about an artist's life. A convincing, vivid portrait of the tortured Vincent van Gogh and his extraordinary genius as a painter. Everything works here—a fine script, splendid direction, classic score by Miklos Rozsa, and a performance by Kirk Douglas that seems to burn through his skin."

Modern Languages Building Audi-

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torium 3 (on Washington between Ingalls and Thayer). Admission free

9:30 p.m.

"Take the Money and Run" at Cinema Guild

See listing for 7:30 p.m.

9:45 p.m.

"The Lion in Winter" at Cinema II
See listing for 7:30 p.m.

10:00 p.m.

"Moulin Rouge" at the Ann Arbor Film Co-op

1953; John Huston, director. "The life of painter Toulouse-Lautrec presented Huston a canvas upon which to splash gorgeous color images of the Parisian cafe world. Jose Ferrer turns in a haunting performance as the dwarfed artist, but the film's true highlight is the dazzling color patterns Huston uses to capture Montmartre. Often cited as the most beautiful film of all time.

Modern Languages Building, Auditorium 3 (E. Washington between Thayer and Ingalls). Admission free.

LIVE ENTERTAINMENT AT BARS

Black Jack Tavern at the Marriott Inn, Plymouth Rd. at US-23: Nixon and Mitchell.

The Blind Pig, 208 S. First: Steve Nardella Band.

The Earle, 121 W. Washington: Stuart Cunningham.

Hardy's Lounge at the Ann Arbor Inn, Huron at Fourth: Ron Brooks Trio.

Mr. Flood's Party, 120 W. Liberty: Dick Siegel and His Ministers of Melody.

Pretzel Bell, 120 E. Liberty: RFD Boys. Second Chance, 515 E. Liberty: Squeeze.

DISCO at

Bananas Disco, 2800 Jackson Road next to the Ramada Inn.

Mingles Disco at Holiday Inn West, 2900 Jackson Road.

Zelda's Greenhouse at the Crystal House Motel, 3250 Washtenaw.

GALLERIES

Ann Arbor Art Association
Victoria Stoll: mixed media

Stoll's constructions (of painted wood, plaster, wire, and other materials) suggest a fantasy environment in which the spaces and symbols of her paintings are made three-dimensional and "objective."

117 West Liberty. Monday-Saturday 10 a.m.-5 p.m. Through July 31.

Art Worlds Gallery
Kathy Manley: "Journeys"
(drawings and poetry)

213½ South Main.
Through August 11.

The Blixt Gallery
Nancy Fink: Hand-colored
photographs

Photographic oils and pencils are applied to black-and-white photographs for a surreal effect. "My subject matter is primarily the human environment," the photographer explains. "My pictures attempt to get at feel-

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Fourth and Huron 662-7718
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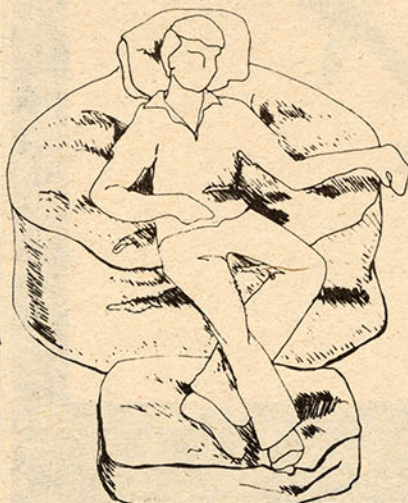
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Mon.-Thurs.	7 a.m. to midnight
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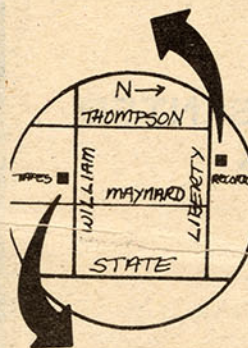
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ann arbor art association

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just 1/2 block W. of Main St.

MON. — SAT. 10-5

GALLERIES

continued

ings, things that can't really be seen. I feel that the addition of color gives me the power to manipulate the emotional impact of my photographs."

229 Nickels Arcade (second floor).

Monday-Friday 9:30 a.m.-5 p.m.,
Saturday 10-4. Through Aug. 26.

The Dreyfuss Gallery
Erica Wesseling Knodel:

"Lifelines + Tensions:
Hooks + Hides"

Wessling "has pushed the traditional fiber techniques to express a preoccupation with transparent surfaces which evoke the coexisting strength and vulnerability of textile objects. Her pieces . . . focus on situations where man's logic forces itself upon the natural environment."

209 North Main (second floor).

Wednesday-Saturday 12 noon-6 p.m. Through July 28.

Gallery One
Summer Salon

Best of the season and new works by gallery artists including Adele Becker, Harriett Spira, and Bruce Thayer.

113 South Fourth Avenue. Tuesday-Saturday 11 a.m.-5:30 p.m. Sunday 2-5.

The Union Gallery

Patrick Young: painted photographs
David Slee: mixed media works

In his painted photographs, Young applies photographic oil paints to black-and-white photos, blending color and tone values as in painting. Thus he is able to adjust and emphasize compositional elements in the photographs and create greater visual impact.

Slee's work is in three areas. His oil pastels present abstractions of the human figure's color, line, and shape on an intimate scale. His negative glass collages are "a new discovery in modifying found objects. They resemble visual free associations." His hanging low-relief sculptures present impressions of Ann Arbor streets and sidewalks. They have been enriched with paint, varnishes and dyes.

Michigan Union, first floor.

Tuesday-Friday 10 a.m.-6 p.m.,
Saturday and Sunday 12 noon-5 p.m. Through July 29.

The Union Gallery

Exhibit and sale of original Oriental art by Marson Ltd.

About 500 prints ranging from 18th and 19th century Chinese woodcuts, Indian miniature paintings and manuscripts, and works by master Japanese printmakers, to modern woodcuts, etchings, lithographs, serigraphs and mezzotints. Wide price range.

Michigan Union, first floor.

Wednesday and Thursday July 25-26. 10 a.m.-9 p.m.

Mark Sedgeman: Portraits of
Family and Friends

An unusual public showing by a versatile person whose activities and presence have made themselves felt in the Ann Arbor artists' community over the past fifteen years, in part due to the former Mark's Coffeehouse on William Street. Sedgeman regards portraiture as "a viable direction in which to formally establish his career as a professional artist."

107 North Main. 10 a.m.-10 p.m. through Saturday, July 28.



BILLINGSGATE

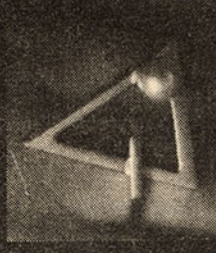
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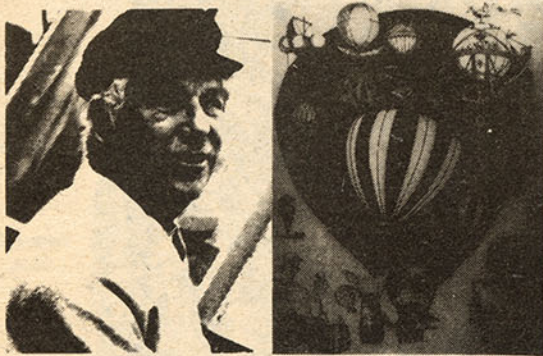
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